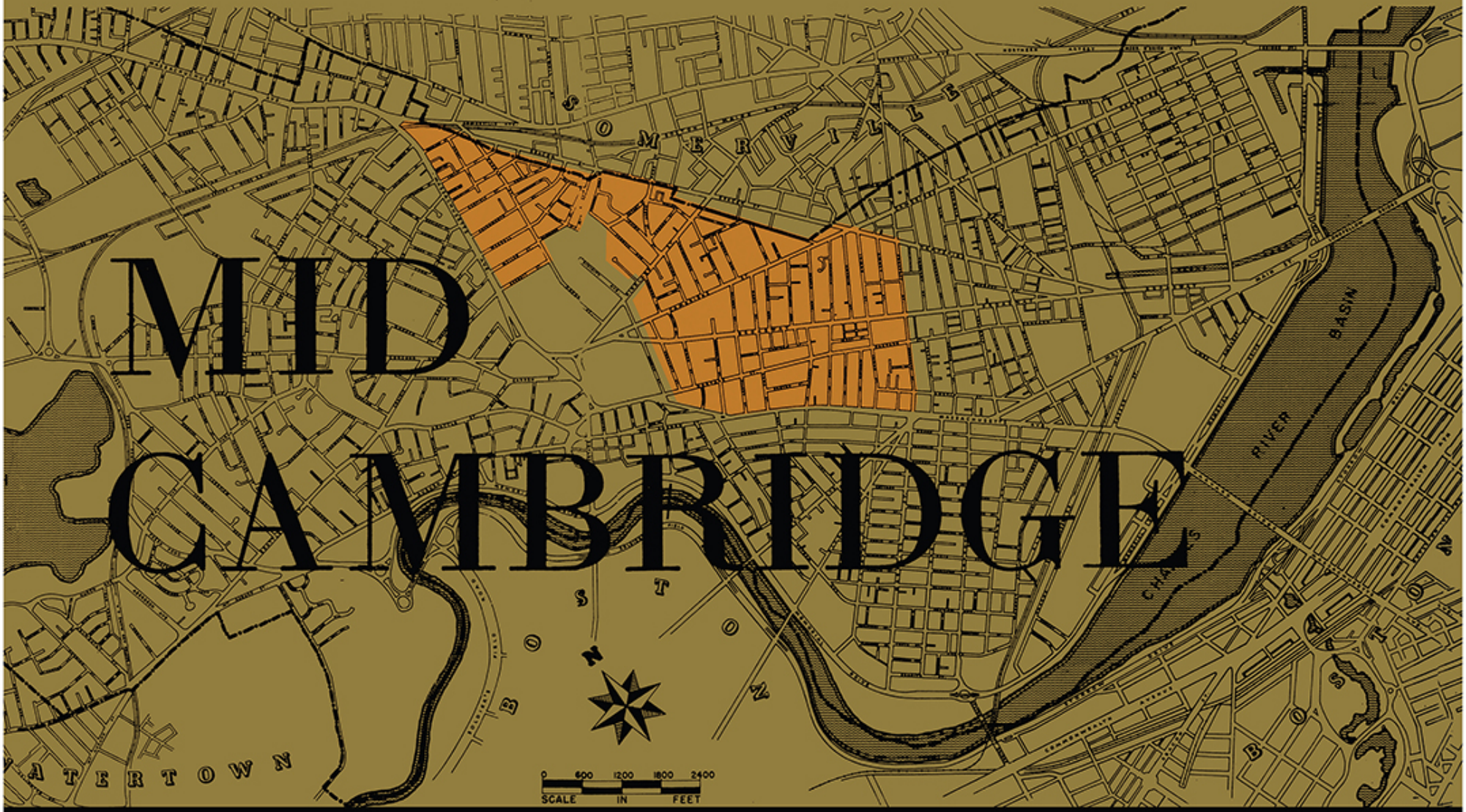
SURVEY OF ARCHITECTURAL HISTORY IN CAMBRIDGE



MID CAMBRIDGE

CAMBRIDGE HISTORICAL COMMISSION

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Bonnie Orr, Photographer

STAFF FOR MID CAMBRIDGE SURVEY AND REPORT

Director:
Elisabeth MacDougall

Co-Director:
Antoinette F. Downing

Editor:
Robert Bell Rettig

Researchers:
Robert H. Nylander
Eleanor Pearson
Harry Bishara
John Marangola

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SURVEY OF ARCHITECTURAL HISTORY IN CAMBRIDGE

REPORT TWO: MID CAMBRIDGE

Antoinette F. Downing
Elisabeth MacDougall
Eleanor Pearson

Cambridge Historical Commission
Cambridge, Massachusetts 1967

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Previously published in this series

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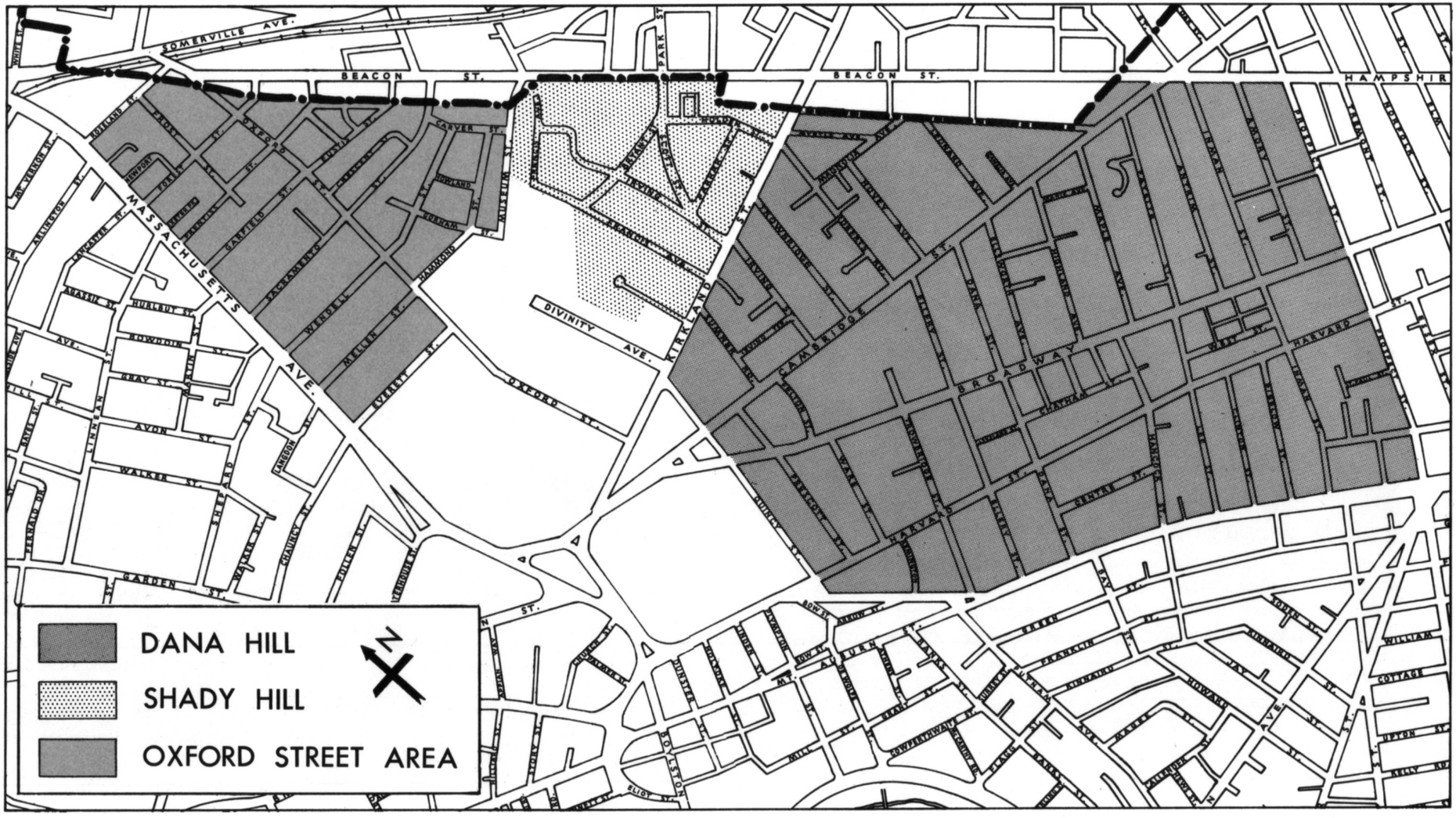

1. MID CAMBRIDGE SURVEY AREA

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FOREWORD

The face of our city is changing at an accelerating pace. In 1633, three years after our first settlers arrived, a traveller described the town as "one of the neatest and best compacted . . . in New England, having many fine structures, with many handsome contrived streets." In the three years since the Survey of Architectural History in Cambridge was started in June, 1964, more notable changes may well have occurred than in any three years since that traveller's visit. The next three promise even more.

At a conference held in Cambridge in 1961, one of the first sponsored by the then recently formed M.I.T. - Harvard Joint Center for Urban Studies, Sir John Summerson pointed out:

> Today the sprawl in the city and its history is as important as the history of cathedrals. A city is a community of people who are continually creating and recreating their own environment. . . . The growth of cities, the forms into which they grow, the acceptability of those forms by the citizens . . . and the changes in acceptability which these forms undergo -- all these matters are of the very essence of city life and we understand very little about them. Nor shall we understand more without strict historical enquiry.

Realization of the quickening pace of changes and of the need for such inquiry gave rise to establishment by resolution of the Cambridge City Council in April, 1961, of an Historic Districts Study Committee. The Final Report of that committee in June, 1962, led to establishment by ordinance the following year of the Cambridge Historical Commission and of four historic districts where certificates of appropriateness from the Commission are required for exterior changes. The ordinance also gives the Commission additional powers and duties, the foremost of which, in accordance with the Study Committee's recommendations, is

> to conduct a survey of Cambridge buildings for the purpose of determining those of historic significance architecturally or otherwise, and pertinent facts about them, . . . and to maintain and from time to time revise detailed listings of historic sites and buildings in Cambridge, and data about them, appropriately classified with respect to national, state or local significance, to period or field of interest, or otherwise.

The city has supported the Commission by appropriations of $15,000 in 1964, $26,180 in 1965, $32,630 in 1966, and $29,500 for 1967, all of which has been used or budgeted for work on the Survey except a few hundred dollars for administering the historic district controls and about $1,500 for work and expenses of the Markers, Trails, and Brochures Advisory Committee (William P. Dooley, Chairman; Frank Buda, William C. Conway, William A. Edmonds, Rev. Ralph N. Helverson, John Briston Sullivan, Frank N. Townsend, and Bradford Washburn) in preparing a Cambridge Heritage Trail brochure, printed by the city printing office and available through the City Manager's office, of which about 35,000 copies have been distributed since June, 1965. Parts of the brochure have been reprinted bi-weekly in each issue of the Visitors' Guidepost since then.

The work of the Commission and the Survey has also been supported by the City Planning Department, not only by the provision of working space and equipment, secretarial service for routine needs, and assistance in complying with applicable city procedures, but also by Planning Director Alan McClennen's service as Commission Secretary, and by constant help from him, from Assistant Planning Director Harold Myer, and from others of their department in sharing their wealth of knowledge about the city and in making numerous helpful suggestions. Cooperation from the Building, Assessing, and Engineering departments and from the Cambridge Public Library has also been most helpful.

The Survey's Report One: East Cambridge, published in the summer of 1965, includes a summary of the historical and architectural development of the entire city, as well as a detailed study of East Cambridge and facts about the planning, organization, staff, and purposes of the Survey. Sales of Report One have already returned to the city a substantial portion of the publication costs.

Report Two: Mid Cambridge covers the area north and east of Massachusetts Avenue west of Prospect Street, except for Harvard's main academic areas. Report Three: Cambridgeport, covering the rest of the city east of DeWolfe Street, is nearing completion. Report Four: Old Cambridge, on the Harvard Square area and westward, is underway; a fifth report may be necessary for the remainder of the city and for overall evaluation and recommendations.

Dr. Bainbridge Bunting, S.B. University of Illinois 1937, Ph. D. Harvard 1952, Professor of Art and Architectural History at the University of New Mexico, has been Survey Director throughout, devoting his full summers each year and consulting with the others as needed through the rest of the year. His book Houses of Boston's Back Bay: An Architectural History, 1840-1917, published by the Harvard University Press in June, 1967, is itself a landmark study in relating architectural history to the growth of a major urban area,

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to the public planning and deed restrictions controlling that growth, to the acceptability of the forms of such growth by the citizens, and to "the changes in acceptability which these forms undergo." Early in 1967, most of Dr. Bunting's Back Bay study area was made subject to architectural controls similar to those applicable on Beacon Hill and in Cambridge's four historic districts.

Mrs. Antoinette F. Downing, Ph. B. University of Chicago 1925, author of Early Homes of Rhode Island (1937) and co-author of The Architectural Heritage of Newport, Rhode Island (1952; second edition, 1967), principal architectural historian for Providence's College Hill Demonstration Grant Study of 1958 (the prototype for our Cambridge Survey), and Chairman of the Providence Historic District Commission since its establishment the following year, has served as Co-Director of the Mid Cambridge Survey and Report and as one of the authors of the Report, working part-time during academic years 1964-65 and 1965-66. Her continuing interest and advice on a consulting basis are invaluable.

Mrs. Elisabeth MacDougall, A.B. Vassar 1946, A.M. New York University 1954, author of various articles on architectural history, a Director of the Society of Architectural Historians, and since September, 1966, Assistant Professor of Fine Arts at Boston University, has served as Associate Survey Director, as Co-Director of the Mid Cambridge Survey and Report, and as co-author of the Report, working part-time during the academic year 1964-65 while a Teaching Fellow at Harvard, full-time during the academic year 1965-66, and full-time during the summers of 1966 and 1967.

Robert Bell Rettig, A.B. Harvard 1961, A.M. Harvard 1963, Harvard Travelling Fellow in Fine Arts 1964-65, Assistant Professor of Architecture at the University of Texas 1965-66, after serving as Survey Associate in the summers of 1964 and 1965, has been full-time Associate Survey Director since June, 1966. He has edited Report Two and is co-author with Dr. Bunting of Report Three.

Miss Eleanor Pearson, A.B. Radcliffe 1964, has served the Survey full-time since September, 1965, after prior experience with the Society for the Preservation of New England Antiquities. Her title of Coordinator covers a multitude of duties, including organizing the accumulating inventory sheets, snapshots, and related materials about almost every building in the areas studied, answering increasing numbers of inquiries about these and other materials, and doing some of the research and writing for Report Two. She has conducted walking tours of the city for the Cambridge Center for Adult Education in 1966 and 1967.

Robert H. Nylander, A.B. University of Virginia 1964, author of several articles in Old-Time New England, the Antiquities Society's quarterly, and with prior survey experience with the Boston Historic Conservation Committee, has served the Survey part-time or full-time since its start, except while engaged in graduate work at the University of Virginia during the spring term of 1966 and the academic year 1966-1967. His experience with deed and tax records and other sources enables him to train others, and he has contributed extensively to the historical background sections of the reports.

Harry Bishara and John Marangola, both A.B. Harvard 1966, assisted with research work during the academic year 1965-66. David T. VanZanten, A.B. Princeton 1965, A.M. Harvard 1966, who had prior experience with the Historic American Buildings Survey, and William Simmers, M.I.T. 1968, prepared the maps and plans for this report and did other drafting work. Bonnie Orr of Carlisle continued as the Survey's professional photographer.

Drafts of all or parts of Report Two were submitted for review and advice to the Architectural Historical Survey Advisory Committee appointed by the City Manager on recommendation of the Commission before the start of the Survey (Professors Kenneth J. Conant and Henry A. Millon, Co-Chairmen; Walter E. Campbell, Prof. John Coolidge, Mrs. Jane Garrett, Rupert B. Lillie, Rep. Thomas P. O'Neill, Jr., Hartwell Pond, Prof. Eduard Sekler, Mrs. Pearl Wise); to a Mid Cambridge Residents Advisory Committee similarly appointed in 1966 (John J. Campbell, Mr. and Mrs. Robert A. Cushman, Mrs. David Ferry, Mr. and Mrs. Dana H. Gallup, Judge Francis John Good, Misses Alice and Elizabeth Huling, Simon Kirshen, Mr. and Mrs. Donald Moreland, Mr. and Mrs. Howard F. Peak, Gustave Solomons); and to Prof. Thomas H. D. Mahoney and Wendell D. Garrett, Co-Chairmen of the similarly appointed Historical Sources Advisory Committee. Helpful suggestions were received from these committee members and from others too numerous to mention.

Uses of architectural historical surveys, as pointed out by the College Hill Demonstration Study, include inducing private preservation; attracting visitors; helping guide urban renewal and rehabilitation determinations, institutional expansion, and public works projects; aiding historic district boundary determination and development of the city's master plan; and arousing general community interest.

We hope the Cambridge Survey will prove useful for all these purposes and more. There are now demands for guides on maintenance and restoration of distinctive older homes in keeping with their original styles, for appropriate markers for principal landmarks, and for materials for visitors more detailed than the Heritage Trail

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brochure. These demands can be better met when the Survey has further determined and evaluated the basic facts.

For three months this past winter the regular Survey schedule was interrupted to meet requests of the Eastern Massachusetts Regional Planning Project and the Massachusetts Historical Commission for information about the city's historically and architecturally significant buildings and areas. The Regional Project was doing long-range planning involving 42 municipalities; the State Commission was starting a statewide survey to meet needs recognized by Federal preservation legislation of 1966. With help from the Advisory Committees and the Commission, the Survey staff made a tentative selection of 12 areas, 52 houses, 12 churches, 19 university buildings, and 7 other buildings. Research was done on those not previously covered by the Survey, and forms and evaluations were completed and submitted, subject to revision on completion of the Survey. The Survey's work and experience assured that these regional and state needs were met in the best interests of Cambridge and more adequately than for other cities and towns.

As the Survey has developed, much more of interest and significance has been found than was appreciated at the start, so that the entire city is now being combed and appraised block by block. Since the percentage of buildable vacant land within the city is minimal, and since the city's bounds have long been fixed, growth and change necessarily mean vertical expansion and replacement of existing structures. Fuller knowledge of all buildings thus becomes increasingly important. So far as we can tell, no city of equivalent size in this hemisphere has yet completed a survey of equivalent scope.

Concern for quality of environment is increasingly evident in the activities of private and governmental organizations across the country -- in programs for conservation of open space, for control of air and water pollution, for beautification, for public display of works of art, for finding determinants of best visual impressions, and, not least, for recognition and preservation of historically or architecturally significant buildings and sites. The role that such buildings and sites can play in enriching the lives and thoughts of those who see and appreciate them, and in enhancing the fascination and renewing the vitality of metropolitan core areas, is as yet little understood. The language of architects and builders can speak across the years to many, with resurging vitality. Understanding that language, and identifying with those who spoke it well, can help to establish a humanizing sense of root in the all too often rootless city.

The Survey does not seek to prevent change, nor is it concerned exclusively with preserving the best examples of the past. It also seeks to build wider and more discriminating understanding and appreciation of the virtues of past styles and to encourage, in the continuing processes of regrowth, the best use of distinctive older buildings, the relocation of buildings where appropriate, and the compatibility of new design with old without imitation, so that the new may more certainly enrich than destroy. Summerson's statement that the history of the city is as important as the history of cathedrals contains a further implication. Cathedrals have been fashioned by many hands working over many years with vision and with understanding of what has gone before and what may follow. Cities, too, are fashioned by many hands working over many years. If the work is done with sufficient vision and understanding of what has gone before and what may follow, the varied structure of a city may, like that of a cathedral, become efficient and satisfying and inspiring.

Albert B. Wolfe, Chairman
Cambridge Historical Commission
June 15, 1967

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INTRODUCTION

BOUNDARIES OF THE STUDY AREA

Mid Cambridge, the area studied for this second report of the Survey of Architectural History in Cambridge, is neither as cohesive nor as homogeneous as East Cambridge, subject of the first report. No traditional name exists for this part of the city that lies between the three older centers -- Old Cambridge, East Cambridge, and Cambridgeport. Mid Cambridge is bounded on the west and south by the long arc of Massachusetts Avenue running from Porter Square to Central Square and on the north and east by the Somerville line and Prospect Street. The limits chosen define an area unified by many historic and geographic factors and differentiated from the contiguous parts of Cambridge by present and past land use and development.

Three separate neighborhoods exist within the larger unit (Fig. 1). The first of these, Dana Hill, owes its name to the family that owned the land in the eighteenth century. Topographically the hill lies between Trowbridge and Lee Streets and between Massachusetts Avenue and Broadway. The Survey has included a larger area, bounded by Quincy Street on the west, Prospect Street on the east, Massachusetts Avenue on the south, and Kirkland Street on the north. Similar history, patterns of growth, and present use justify the extension of Dana Hill.

The second neighborhood is called Shady Hill after the estate that dominated the area until the end of the nineteenth century. The boundaries are Kirkland Street, Harvard University, and the Somerville line. The late conversion of the area from a private estate to a neighborhood of private homes imposed a pattern of growth and development different from that found in the other two sections.

The third and final subdivision has the least identity as a neighborhood. The survey calls it the Oxford Street area after the major unifying factor -- the street that runs parallel to Massachusetts Avenue between Kirkland Street and Beacon Street, Somerville. The Oxford Street area is bounded by Roseland Street to the north and by a line following Everett, Hammond, and Museum Streets to the south. The other two boundaries are Massachusetts Avenue and the Somerville line.

Mid Cambridge began as the agricultural environs of the original settlement of Cambridge. In the nineteenth century the area became a suburb of the three major centers of Cambridge -- Harvard Square, East Cambridge, and Cambridgeport -- as well as a suburb of Boston. This report will trace the development from planting fields to large estates, the subsequent breakup of the estates into suburban subdivisions, and finally the transition from single-family houses to large apartment buildings. Even though Cambridge has become a large city, the feeling of a small town or suburb still survives in many sections of Mid Cambridge. Nowhere does one find the continuous facades of the true urban street. Houses remain detached; until recently, apartment houses were few in number. Even though population has grown, Mid Cambridge has retained its nineteenth century composition and character. From the beginning the area was inhabited by professors and clerks, bank presidents and stone masons. Much the same is true today; only the ever growing student population has changed the balance. In 1849 none of the residents of Mid Cambridge worked within the area's geographic limits, and more than thirty percent commuted to Boston; the proportion has hardly changed in 125 years.

This is the history, then, of the development of a suburb. The formative influences have been investigated, for the opportunity to trace a suburb from first settlement to urban absorption is rare. As in most American suburbs, the growth has been unplanned but not disorderly. Proximity to the urban centers has limited the number of commercial or civic facilities. Although several important municipal buildings lie within the area, their presence is due to accidents of land availability rather than to the planned development of a civic center. Until recently Mid Cambridge has been almost exclusively residential.

Today these neighborhoods are in transition. Massachusetts Avenue has long since lost its character as an avenue lined with impressive mansions and has become a major commercial strip and traffic artery. Harvard Street, formerly lined with large houses, is being overwhelmed by apartment buildings. Economic and population pressures are beginning to affect the smaller residential streets. Yet much of the original atmosphere of a small, friendly suburb still pervades these pleasant, tree-shaded streets. Stone masons may have been replaced by students, and rooming houses may rapidly be giving way to high-rise apartments, but some houses are still owned by the families who built them, and many of the older houses are treasured and preserved by their present owners. It will take thoughtful planning to reconcile the various pressures for higher density of occupation with the historic character of the area. Yet should these pressures prevail, an area that gave Cambridge much of its amenity will have been destroyed.

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METHODS AND ORGANIZATION

The Mid Cambridge survey has followed the methodology used in East Cambridge. Basic to the process is the filling out of a separate architectural inventory form for every building in the survey area. The form used (see Fig. 2) is one that was devised especially for Cambridge, with a series of simple entries recording information about physical characteristics, date, style, degree of preservation, and relation to environment. After each inventory session, the field dating is checked against city maps and atlases, a color date map of the area is filled in, and a decision is made as to which buildings need to be investigated further. Those that are to be dated specifically have their titles, tax records, and building permits searched; by this process, virtually all Cambridge buildings constructed after 1800 can be dated accurately within a year or two, and those built after 1886 (when building permits were first issued) can have their architects and builders determined as well. All building construction dates published in this report have been confirmed by this method. While much of the historical material in Part One has been drawn from secondary sources (see Bibliography), the deeds of the estates have been traced as far back into the seventeenth century as the records permit.

The architectural discussion in Part Two is organized around a series of time divisions derived from one of the survey's principal research tools -- the successive maps and atlases that depict all the buildings in the city. The first of these useful tools was the Hales map of 1830; the next was the Walling map of 1854. The more detailed city real estate atlases appeared in 1873, 1886, 1894, 1903, 1916, and 1930 -- a new edition appearing whenever a major wave of new construction rendered the previous edition obsolete. Since the date periods based upon these maps and atlases correspond with phases of the city's growth and also frequently with changes in architectural style, they have created a meaningful as well as convenient structure for organization.

All buildings before 1830 have been mentioned in their historical rather than their architectural context. Early buildings, especially those of the eighteenth century, are so rare in Mid Cambridge that no purely architectural discussion could be meaningful. A subsequent report of this series will evaluate them along with other early Cambridge buildings.

Considerations of length and limitations of space make it impossible to discuss or illustrate every building of architectural merit in Mid Cambridge. With the exception of buildings of outstanding quality, discussion has been limited to one or two examples of each type and category. Others, often of great merit, will be found in the checklist at the end of the report.

The survey staff would like to express thanks to the Cambridge Historical Society for the loan of its collection of city atlases; to the Society and the late Roger Gilman for the donation of Mr. Gilman's collection of photographs of Cambridge houses; to Denys Peter Myers and Richard Ruggles for their permission to use material and publish photographs from Mr. Myers's unpublished paper, "A Partial Catalogue of Greek Revival Buildings Extant in Cambridge"; to Charles Whiting for generously making available the results of his research on the history of the Shady Hill area; and to the many persons who provided information and photographs and who gave permission to inspect, measure, and photograph the buildings illustrated in the text.

CAMBRIDGE ARCHITECTURAL INVENTORY

ADDRESS: 45 Garfield

USE: (residential) commercial religious _____ 62/23

STORIES: 1 (2) 3 4 5

TYPE: (single) double row ___ duplex ___ decker double__d tenement apartment

ROOF: (hip) gable front gable flank mansard flat with side gable

MATERIAL: (frame) brick _____ SIDING: (original) subsequent _____

PLACEMENT: (narrow to street) broad to street square

ENTRANCE: flank front side (front center)

STYLE: L.Geo. Grk.Rev. Brk-It. Mans. Med. (Q.A.) C.Rev. None+ None-

ORNAMENT: little moderate (elaborate)

DATE: 1790 1800 10 20 30 40 50 60 70 80 (90) 1900 10 20 30

MAP: 94 Atlas

REMODELING: drastic moderate (minor) CONDITION: poor (fair) good excellent

IMPORTANCE TO SETTING: detrimental none moderate (great) INITIALED: E Hall

DESCRIPTION: Oriel bay at corner with pagoda turret
Center marked by protruding gable & porch
Round bay, second story
Dormer with high center pediment projecting & carried on paired turned posts
Lower sides have cornice on brackets
Photo – Deed

2. SAMPLE INVENTORY SHEET

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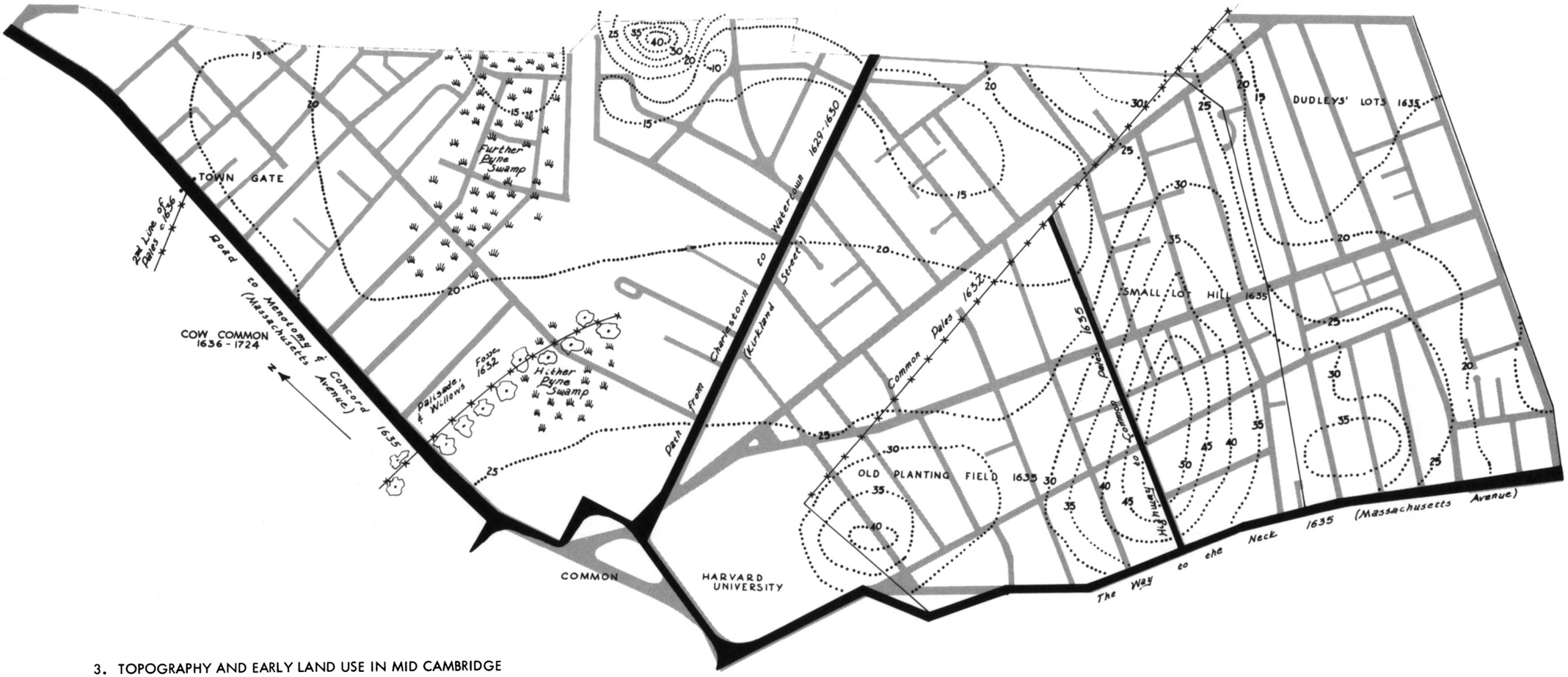
TOWN GATE
2nd Line of Pales c 1636
Road to Menotomy (Massachusetts & Concord Avenue) 1635
COW COMMON 1636 - 1724
Further Pyne Swamp
Nither Pyne Swamp
Palisade Willows
Fosse 1652
Path from Charlestown to Watertown (Kirkland Street) 1629 - 1630
Common Pales 1653
Common Pales 1635
OLD PLANTING FIELD 1635
SMALL LOT HILL 1635
DUDLEYS' LOTS 1635
The Way to the Neck 1635 (Massachusetts Avenue)
COMMON
HARVARD UNIVERSITY

3. TOPOGRAPHY AND EARLY LAND USE IN MID CAMBRIDGE

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PART ONE: HISTORICAL BACKGROUND

Mid Cambridge today seems unrelated to its earlier appearance, yet hidden under the network of streets densely lined with houses are many of the features that determined the area's growth and the nature of its development.

The original topography was an important determinant. The area that became Mid Cambridge had two hills, Dana and Shady, and a swamp or low area in the region near Hammond and Wendell Streets (Fig. 3). Lying near the original settlement, these areas were used for crops and pasturage. The same configurations of land created natural paths for the highways, Massachusetts Avenue and Kirkland Street; these roads in turn have served as barriers and internal divisions that influenced later development.

As Cambridge grew and became wealthier, the small farming strips originally allotted to each settler were gradually assembled into large estates, and their boundaries over the years have determined the location of streets and the demarcation of the several subneighborhoods of the area.

Both the topography and the existence of the large estates were important for the subsequent development of Mid Cambridge as a suburb. The estates acted as a barrier to the expansion of the original settlement; at the same time, pressure for expansion was limited by the area's distance from the Charles River and from Boston. Thus, expansion in Cambridge came in the form of two new centers, East Cambridge and Cambridgeport, rather than in the gradual building up of the area surrounding Harvard Square. The intervening land of Mid Cambridge was left intact and rural.

By the 1830's, however, the stage was set for the development of Mid Cambridge as a suburb. Developing commercial and industrial activity in East Cambridge, Cambridgeport, and Boston brought new employment and waves of new inhabitants to Cambridge. Expansion of Harvard and of the various professional services required by the larger population drew people to settle near Harvard Square. The rapidly increasing population created a demand for new housing that could not be adequately met by the three older centers, but for which there was ample space in the open land of Mid Cambridge. Another important factor was the construction of two new bridges providing direct links to Boston, in place of the old roundabout routes through Roxbury or Charlestown. New roads linked the bridges to Harvard Square, and transportation soon developed along them. In the succeeding decades the open land was converted to a suburb; today the suburb is becoming a city.

Mid Cambridge had no water for factories and shipping. Industrial and commercial centers naturally gravitated towards land that did, and by the time water was superseded by other forms of power, the residential character of Mid Cambridge had already been firmly established. The history of Mid Cambridge can only be traced in terms of its residential development and the factors behind it. The succeeding discussion will follow that history from the early land use in the seventeenth century to the formation of the estates, with their subsequent development to the beginning of the nineteenth century. A section on Mid Cambridge in the Revolution is followed by the story of the breakup of the estates and the emergence of the suburb.

LAND USE IN THE EARLY SEVENTEENTH CENTURY

Like other towns in the Massachusetts Bay Colony, the original settlement of New Towne, as Cambridge was first called, resembled a medieval English village similar to those the colonists had left behind. The village itself lay in the region southeast of the present Harvard Square; outside it were the fields that the colonists cultivated and the pastures for their animals. Following English precedent, the first settlers lived in the village and went out from it to work their farm land. They began using the nearby Mid Cambridge area for agriculture soon after the settlement of the town in 1630. To assure the safety of fields and flocks from wild animals and from possible Indian attacks, two fences were built: the palisade and the common pales (Fig. 3). The first, erected by 1632, consisted of a line of willows, trenches, and stakes that curved along the north side of the Common and through a thicket just south of the modern Harvard Graduate Center. The construction of the pales, a communally owned line of stakes extending from the present site of Sever Hall in Harvard Yard roughly along the line of Cambridge Street to Miller's Creek at the Somerville line, was ordered by the General Court in March of the same year.

Land outside the village, including all the property in Mid Cambridge, was assigned to individuals in the years following New Towne's establishment. In this area, as in the village itself, the pattern of land division recalled English precedent. Two types of lots were divided by a path (along the line of the present Dana Street) leading from Massachusetts Avenue to the common pales. West of the path, near the village, lay the "planting fields," which ranged in size from one acre to four. After 1640 planting fields were also established through the Oxford Street area north of the palisade. East of the Dana Street line stretched nineteen small lots that gave Dana Hill its early name, "Small Lot Hill." These lots of two or three acres each were drawn in narrow parallel strips across the brow of the hill.

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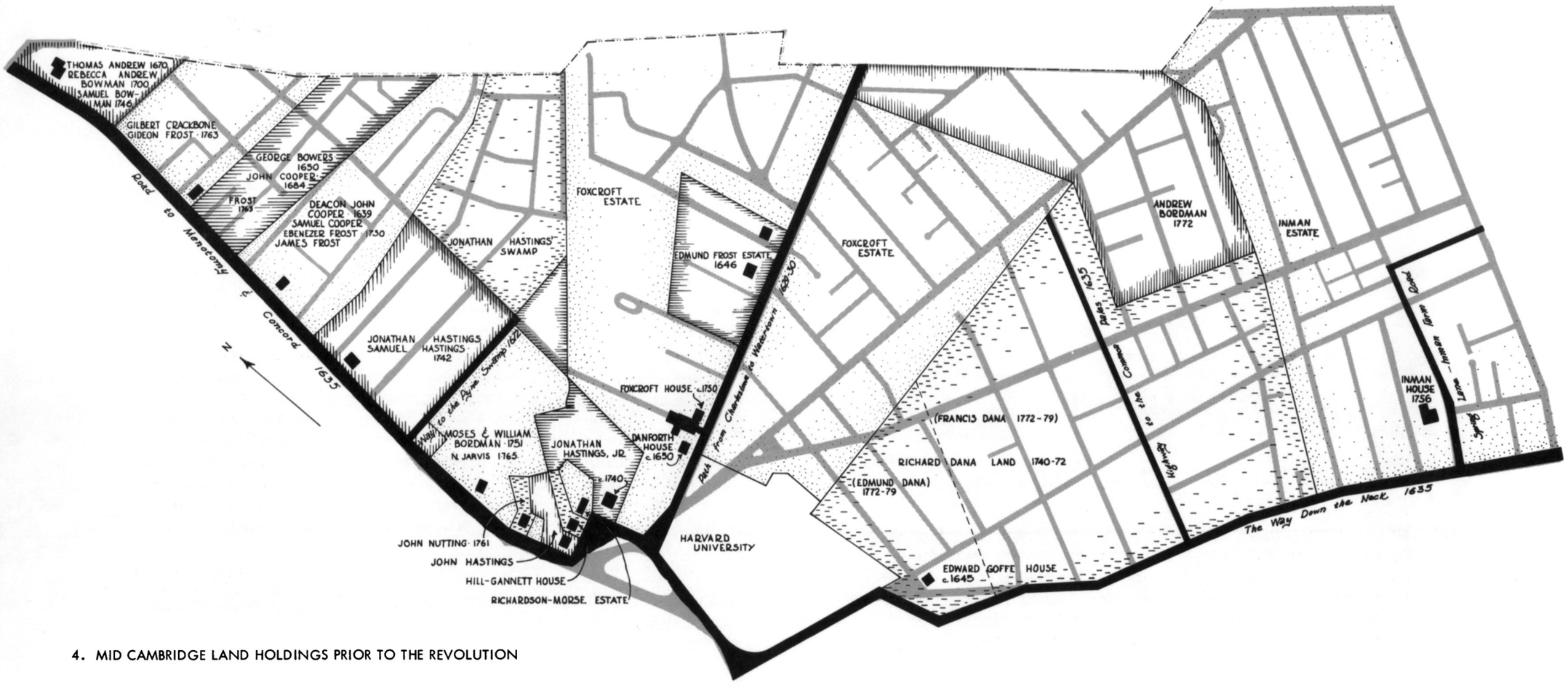

4. MID CAMBRIDGE LAND HOLDINGS PRIOR TO THE REVOLUTION

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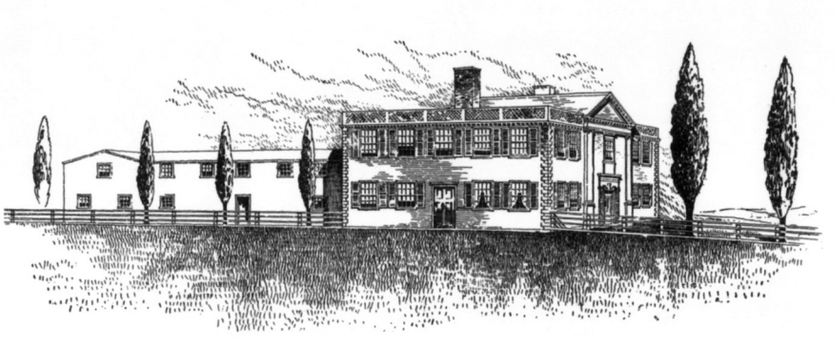
As the economic stringencies of the early settlement eased and as capital began to accumulate, large-scale land holdings superseded the pattern of small individually owned lots. In Cambridge, as throughout the Massachusetts Bay Colony, the men who acquired large parcels of land later transformed them into elegant country seats. Although the area continued to be agricultural, the construction of mansion houses surrounded by landscaped gardens marked the firm establishment of civilization in what had been a wilderness. The consolidation of estates began as early as the middle of the seventeenth century; in many cases the properties remained intact, although with different owners, until after the Revolution. Not until the 1830's, when the population of Cambridge was increasing rapidly, did pressure for new residential areas near the centers bring about the breakup of the estates.

Dana Hill

Largest of the estates in the Dana Hill Area was that finally consolidated by Francis Dana just before the Revolution (Fig. 4). It consisted of two parts, both put together in the seventeenth century. One, the former "planting field," had been acquired by Edward Goffe; it consisted of land from the present Dana Street to a line within the present Harvard Yard. One of Cambridge's wealthiest men and a prominent official in town, county, and colony government, Goffe followed his purchases with the construction of a house near Quincy Square around 1645. The house itself disappeared before 1774, but vestiges of the landscaped garden lasted into the nineteenth century on the site of the Harvard Union. From Goffe, the estate passed through his family to Richard Dana, husband of Goffe's great-grandniece, and was purchased by Francis Dana upon the death of Richard in 1772.

The second part, "Small Lot Hill," had been assembled into one large holding in the seventeenth century and had passed through several hands before Francis Dana acquired it around the time of the American Revolution. Dana's total land holding then consisted of fifty acres, on which he built in 1785 an elegant mansion commanding (in his words) "the most extensive and variegated prospect of anyone in Town, or in the vicinity of the Capital" (Fig. 5). Surrounded by landscaped grounds, the house was situated on a series of terraces above Massachusetts Avenue on the west side of Dana Street. A fitting home for the man who was Ambassador to Russia in 1781-83 and Chief Justice of the Commonwealth, the Dana house lasted only until 1839, when it was accidentally destroyed by fire.



5. FRANCIS DANA HOUSE, 1785. BURNED 1839

A second estate in the Dana Hill area also had its origins in the seventeenth century. Consisting of an extensive piece of land lying east of the Dana property, from a line roughly parallel to and slightly west of Lee and Fayette Streets, it had originally been granted to Governor Thomas Dudley and his son. During the seventeenth and eighteenth centuries a series of owners kept it intact as a single holding used for timber cutting and grazing. In 1756 the land was sold by John Bannister of Newport to the prosperous merchant Ralph Inman, who turned it into a handsome country estate. Near the present site of City Hall, Inman built a large mansion (Figs. 6-7) surrounded by elegantly landscaped grounds, including a pond and numerous trees planted on the once bare pasture. In 1873 the Inman house was moved to the corner of Brookline and Auburn Streets, where it stayed until its demolition in 1961.

The line between the Dana and Inman estates, the old line between "Small Lot Hill" and the Dudley acreage, has disappeared in the course of later development, but the eastern line of the Dudley - Inman land remains today in Prospect Street. On the other side of the line lay the Phipps-Bordman farm. Its nineteenth century subdivision into small lots as part of the commercial center, Cambridgeport, was different from the Dana Hill pattern of large lots, making Prospect Street an appropriate eastern border to the Dana Hill district.

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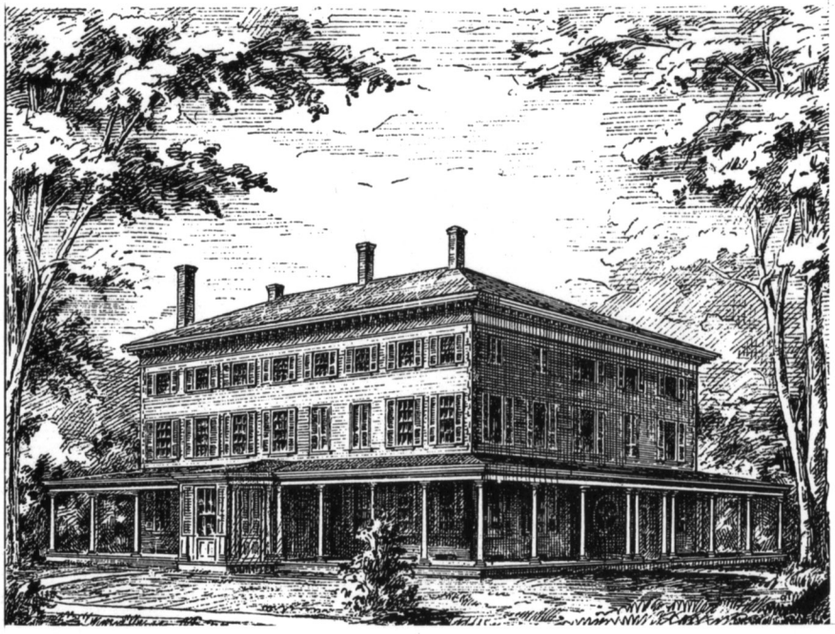

6. INMAN HOUSE, 1756. DEMOLISHED

7. INMAN HOUSE BEFORE 1873 MOVE

Shady Hill

By the end of the seventeenth century, the land along Kirkland Street had been assembled into two large holdings that remained intact during the eighteenth century (Fig. 4). Ten acres between Divinity Avenue and Irving Street were owned by the Frost family. Elder Edmund Frost had established the homestead there in 1646; by the time of his son's death in 1718, there were two houses on the property, one of which remained when the estate was partitioned in 1777. Even then the ten acres were kept intact, because a fourth-generation Frost, Gideon, purchased his relatives' shares. Living himself on Massachusetts Avenue, Gideon Frost rented out the old farmhouse, which disappeared by 1812.

The major estate in Shady Hill was assembled by Lieutenant Governor Thomas Danforth. In 1650 Danforth bought from the Reverend John Phillips a house that stood on the present west corner of Oxford and Kirkland Streets. He enlarged and improved the dwelling and expanded his land holdings until he owned the entire area from the Common to the Somerville line, from Museum Street to Cambridge Street. One lot he acquired had been an early communally owned ox pasture between Kirkland Street and the common pales (Fig. 3). The northern line of Danforth's estate, followed in the mid-nineteenth century by the track of the short-lived Harvard Branch Railroad, serves as the north border of the Shady Hill district.

Danforth's estate was inherited by his son-in-law, Francis Foxcroft, Sr.; the latter's son, Francis Foxcroft, Jr., made extensive improvements to the property. On the site of Lowell Lecture Hall, between 1750 and 1760, the younger Foxcroft built a formal Georgian house on one side of a court; on the other side stood the old farmhouse (Fig. 4). Both houses were destroyed by fire in 1777.

Although Foxcroft's holdings extended to Cambridge Street, the difference in early nineteenth century development of the land on each side of Kirkland Street makes that street the dividing line between Dana Hill and Shady Hill. To the south the land was subdivided and sold to several persons, while to the north the land remained one large estate.

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By the time of the American Revolution, the land in the Oxford Street area had been assembled into several holdings that represented a consolidation of earlier lots, as in Dana Hill and Shady Hill (Fig. 4). Through the seventeenth and eighteenth centuries the area was one of small homesteads, with no mansions appearing along Massachusetts Avenue until the nineteenth century. However, the area had attracted settlement soon after the founding of Cambridge, for in 1635 the town granted four small half-acre house lots inside the line of the palisade and along the Little Common. The Little Common itself, a triangle of land cut into the corner of Massachusetts Avenue and Kirkland Street, was used as a yard for cattle. It is now occupied by Harvard Law School's Gannett House.

About 1640, land north of the palisade was divided into six-acre planting fields; by the end of the century six or seven small homesteads lined the eastern side of the old highway to Arlington. Originally owned by the Bordman family, Deacon John Cooper, and the Bowers, Crackbone and Thomas Andrew families, the homesteads changed hands several times in the eighteenth century. Apparently the location was commercially advantageous, for sons of some of the early families were tradesmen, and those to whom they sold were also tradesmen -- tanners, curriers, blacksmiths, and a carpenter.

By the time of the Revolutionary War the land in the Oxford Street area had been gathered into three large parcels. In 1765 Nathaniel Jarvis began to buy land in the vicinity of the Harvard Graduate Center until he owned fourteen acres. Just north of Jarvis's land, Jonathan Hastings, Sr., had acquired the entire area from Massachusetts Avenue to the Somerville line between Everett and Hammond Streets and a line north of Wendell Street. In 1742 the property passed to his son Samuel, a glazier, who lived there until his death in 1785.

The largest piece of land in the area came to be owned by members of the Frost family, who by the end of the eighteenth century had acquired all property north from the Hastings homestead to Porter Square, as well as property on the west side of Massachusetts Avenue where the Cooper-Frost-Austin house stands. The section between Garfield and Eustis Streets to south of Sacramento Street had been bought in 1730 by Ebenezer Frost, a currier. Upon the death of his son James in 1770, the title passed to James Frost, Jr. The remaining land north to Porter Square was acquired by Gideon Frost, a cousin of Ebenezer. Gideon began his estate in 1763 with the purchase of the seventeenth century Crackbone house, which stood until the 1830's on the southern corner of Forest Street and Massachusetts

8. FROST HOUSE, CA. 1807, NOW AT 10 FROST ST. BUILDER, WILLIAM SAUNDERS

Avenue. Owner also of the Frost homestead on Kirkland Street after 1777, Gideon Frost lived in the Crackbone house until his death in 1803.

The heirs of Gideon Frost retained possession of most of their property through the early decades of the nineteenth century. In 1807, four years after Gideon's death, his son Walter built a three-story Federal style house on Massachusetts Avenue, one of the first in the line of mansions along the avenue. In 1866, to make way for the Congregational church now on the site, the building was moved from its original location to 10 Frost Street, where it stands today (Fig. 8). A large three-story structure, it is reputed to be the work of the master builder William Saunders, whose own house at 1 Garden Street, built in 1821 and now serving as the Christ Church Rectory, is similar in style. With the exception of the later one-story Greek Revival porch, the house is unaltered, its appearance enhanced by recent repairs and repainting. As a handsome example of an architectural type that has not survived in large numbers in the city, and as the former home of the family that settled the area, the Frost house has great value to the Oxford Street area today.

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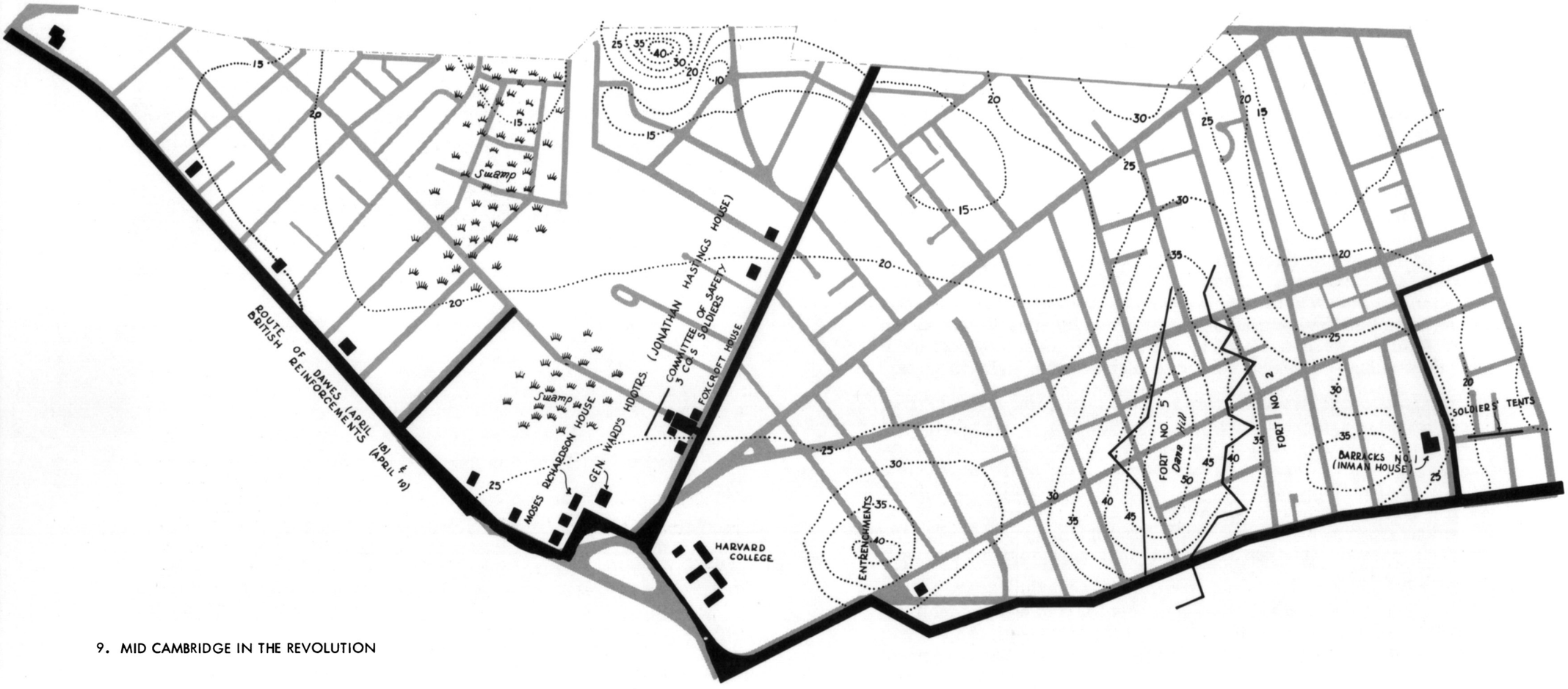

9. MID CAMBRIDGE IN THE REVOLUTION

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THE AMERICAN REVOLUTION

The role of Mid Cambridge during the American Revolution was primarily that of a conference ground, no battles having been fought in the area. The only fortifications were on Dana Hill, which was seen as a strategic point of defense (Fig. 9). After the Battle of Bunker Hill on June 17, 1775, a chain of earthworks was constructed from Riverside to the Somerville line. As part of this chain, a fort was built near the corner of Putnam Avenue and Franklin Street; from this fort (according to Drake's Historic Mansions and Highways) there extended "a series of redans, six in number, joined together by curtains . . . across the road and up the slope of what was then called Butler's since known as Dana Hill, terminating at their northerly extremity in another redoubt, situated on the crest and in the angle of Broadway and Maple Avenue . . . A hundred yards behind this line . . . was another rampart of earth." A redan consists of two parapets joined at a projecting angle; curtains are connecting earthwork walls.

The need to house Revolutionary troops transformed two estates in the area into military barracks. Because of their Tory sympathies, Ralph Inman and his family were forced to leave their mansion. The Committee of Safety confiscated the estate, and after the Battle of Bunker Hill, the grounds accommodated the tents of 3,460 soldiers. The mansion house itself became the headquarters of General Israel Putnam, who directed construction of the fort in East Cambridge that played an important part in forcing the British evacuation of Boston in 1776. After the evacuation the Committee of Correspondence, a Revolutionary group with governmental powers, leased the Inman farm for the benefit of the American cause; the estate did not return to the Inmans' possession until 1783. A stone marker indicating the site of the house is all that reminds us of it today.

The Committee of Safety also quartered three companies of soldiers on the estate of John Foxcroft. A Tory sympathizer, Foxcroft first took refuge in Boston. He soon returned to Cambridge, and after both houses on his estate were levelled by fire in 1777, he moved into the John Hicks house in Old Cambridge.

West of Foxcroft's estate, the gambrel-roofed dwelling of Jonathan Hastings, Jr., on the Little Common was the site of important decisions in the early years of the Revolution (Fig. 10). Hastings had bought the house, part of which probably dated to the seventeenth century, in 1737; he was Steward of Harvard College and an ardent supporter of the Revolutionary cause. The Committee of Public Safety met in the Hastings house to organize the Provincial Army and to chart its miliary tactics. General Artemus Ward, commander-in-chief until Washington took command on April 19, 1775, also had his headquarters there. Washington himself stayed in the house for a few days before moving into the John Vassall house on Brattle Street.

10. HASTINGS-HOLMES HOUSE, BY 1737. DEMOLISHED

In the nineteenth century the Hastings house came into the possession of Judge Oliver Wendell, whose only daughter married the Rev. Abiel Holmes, minister of the First Parish Church and author of the first history of Cambridge. The couple lived in the gambrel-roofed building with her father; their son Oliver Wendell Holmes was born there in 1809. Holmes later wrote of the house in Poetic Localities of Cambridge, "I should hardly be quite happy if I could not recall, at will, the Old House with the Long Entry and the White Chamber where I wrote the first verses that made me known." These verses were "Old Ironsides," the poem that saved the U.S.S. Constitution and chronicled the War of 1812 to later generations. The Holmes family sold their historic house to Harvard University, which demolished it in 1883. Since the house appears to have been in good condition at the time, the reason for its destruction would seem to have been to improve the view of the new Austin Hall.

The significance of Mid Cambridge in the American Revolution lies in the meetings held there in the early years of the war. The earthwork fortifications were allowed to disintegrate, any traces of them having disappeared long ago. Loss of the Inman house and of the Hastings-Holmes house, buildings of real historic value to the city and the country, was unnecessary and unfortunate.

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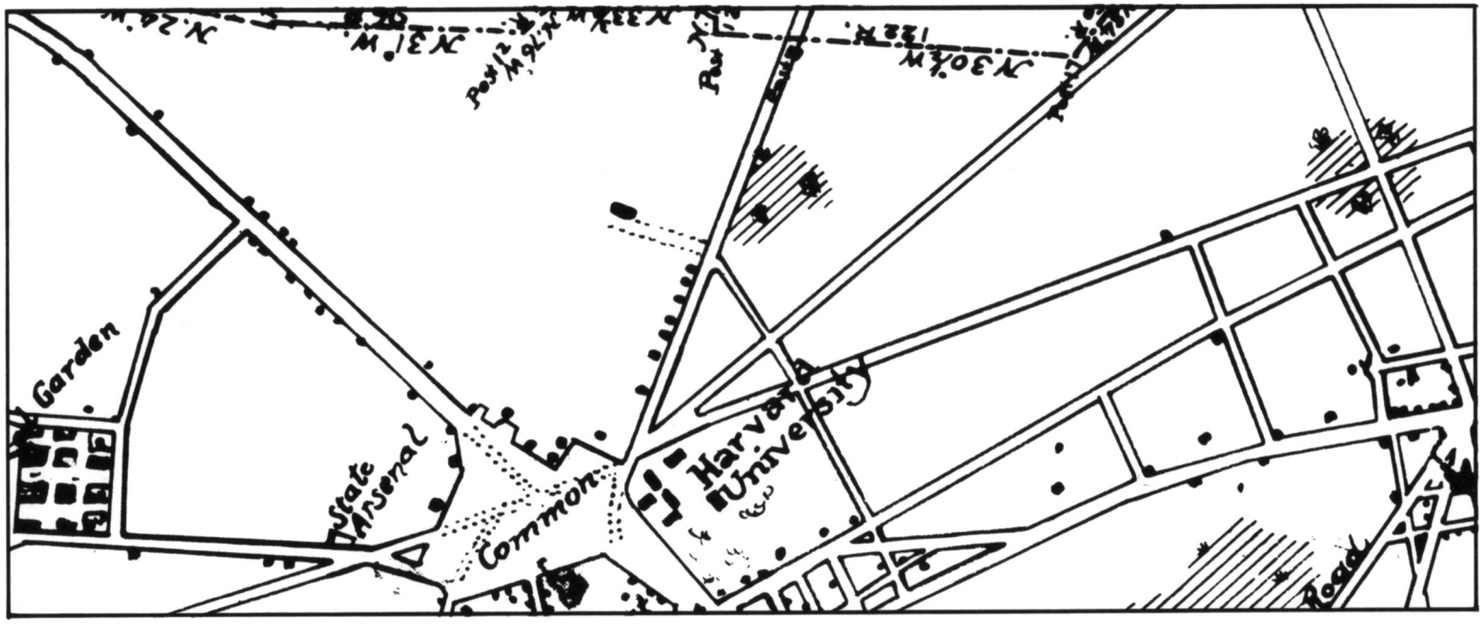
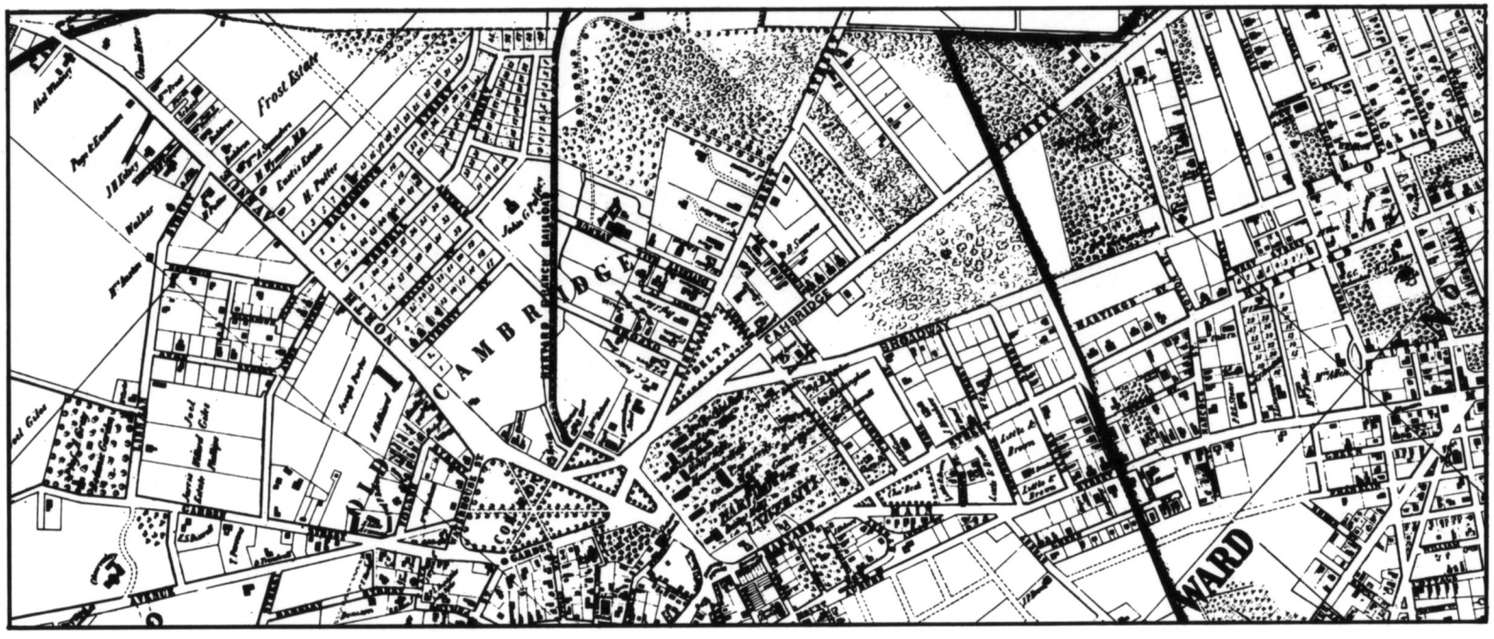


11. HALES MAP, 1830. MID CAMBRIDGE SECTION



12. WALLING MAP, 1854. MID CAMBRIDGE SECTION

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13. BUILDINGS SHOWN ON HALES AND WALLING MAPS

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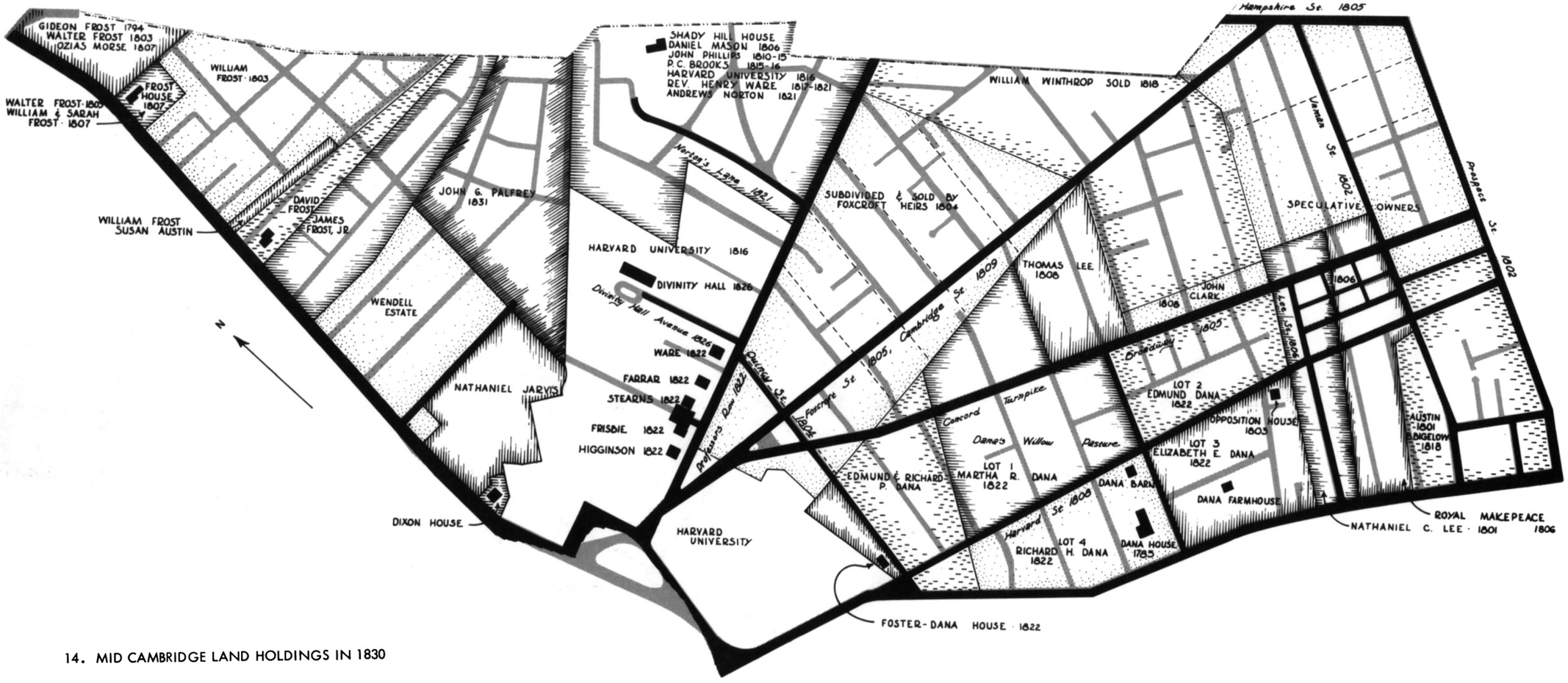

14. MID CAMBRIDGE LAND HOLDINGS IN 1830

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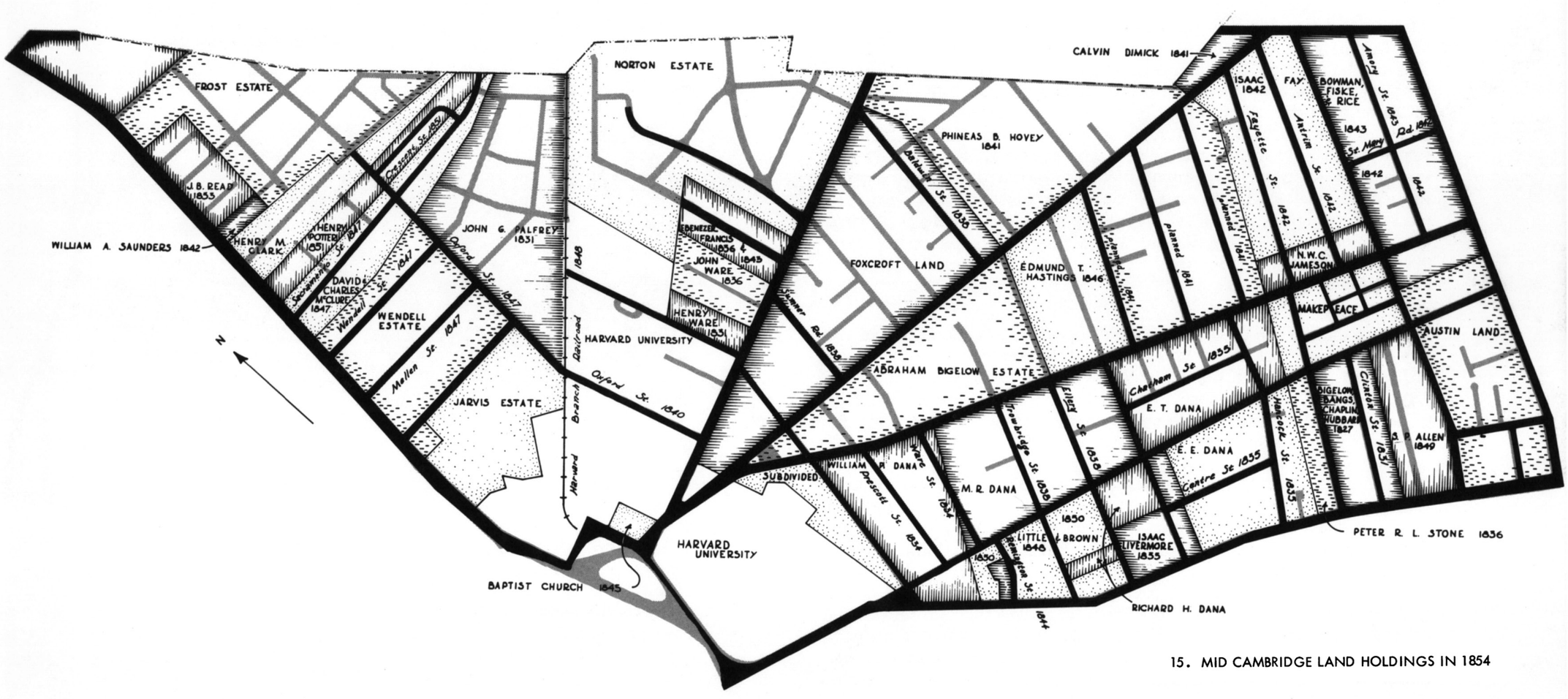

15. MID CAMBRIDGE LAND HOLDINGS IN 1854

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DEVELOPMENT, 1810 - PRESENT

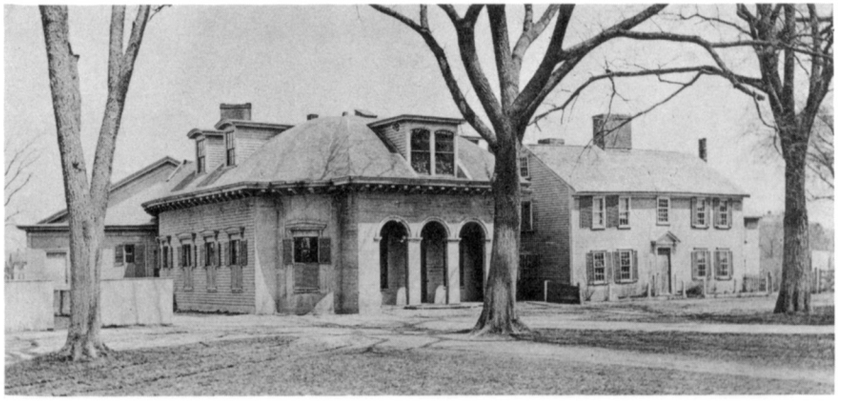
After the Revolution, several large land holdings in Mid Cambridge began to split up, and the major highways through the area were opened to traffic. Three factors determined the nature of the subsequent development of Mid Cambridge as a suburb: its proximity to the established urban centers, the existence of roads linking the centers, and the growth of transportation systems along those roads.

Three centers existed in Cambridge at the time the large estates in Mid Cambridge began to dissolve. The first of these, Harvard Square, site of the earliest settlement in Cambridge, had by this time lost its pre-eminence as the focus of all Cambridge life. Although many inhabitants of the Mid Cambridge area worked there, it was not the Square's commercial activity but rather the presence of the university that most influenced the new suburb. Harvard professors and students built on the newly subdivided lots; Harvard's need to expand influenced, and still influences, those portions of Mid Cambridge nearest the university. East Cambridge and Cambridgeport were more important as commercial and ultimately industrial centers providing employment for the new inhabitants. A substantial number also worked in Boston.

As discussed in the East Cambridge Report, the construction of the two bridges to Boston, the West Boston Bridge in 1793 and the Canal Bridge in 1807, led to the development of Cambridgeport and East Cambridge. The bridges also provided the impetus for the building of new roads linking Harvard Square to Boston (Fig. 17). Two highways already ran through the area. Kirkland Street, the oldest, was originally the highway from Watertown to Charlestown and thence to Boston. What is now Massachusetts Avenue consisted of two branches. One of these, the highway from Arlington and the west, entered Harvard Square, where it connected with Boylston Street and the route to Boston across the Great Bridge and through Allston, Brighton, and Roxbury. The other branch went east from Harvard Square to the salt marshes and Pelham's Island; it was extended to the West Boston Bridge in 1793. The other highways through Mid Cambridge were opened in the first decade of the nineteenth century to take advantage of the direct links to the capital. Broadway and Hampshire Street went through in 1805 as sections of county turnpikes. By 1808 Harvard Street had been completed, and in 1809 Cambridge Street was open to traffic.

Public transportation followed soon after the opening of the new roads. Omnibuses started running along Massachusetts Avenue from Boston to Central and Harvard Squares in 1793. At first they travelled once a day, but by 1826 an hourly service had been established. This service doubtless contributed to the early cluster of buildings on Austin and Temple Street as part of the growing center, Central Square.

At the time of the city's most extensive growth, horsecar railroads provided transportation through Mid Cambridge. From 1845 to 1865 there was a railway along Kirkland Street to Union Square in Somerville. Beginning in 1853 with the incorporation of the Cambridge Railroad and continuing until 1889, horsecars ran along Massachusetts Avenue, Prospect Street, Cambridge Street, and Broadway. Dwellings sprang up along these lines of communication and along the nearby cross streets. Without these horsecar lines, which brought the area within easy commuting distance of Boston, Mid Cambridge would not have grown so rapidly.



16. HARVARD BRANCH RAILROAD STATION, 1849, AND MORSE HOUSE, CA. 1710. BOTH DEMOLISHED

A short-lived steam railroad also helped open up the area. Incorporated by Cambridge citizens in 1848, the Harvard Branch Railroad ran from a station on the Little Common (Fig. 16) to Somerville, where it connected with a trunk line of the Fitchburg Railroad. Opened December 31, 1849, the branch line ran six trains a day to connect the Harvard Square community with Boston. Competition from the horsecar railway, however, made financial success impossible, and the line closed in 1855. Its right of way, paralleling the boundary of the old Foxcroft estate, has been covered by later development except for one section of the roadbed, now Museum Street.

The Fitchburg Railroad, to which the Harvard Branch Railroad connected, was a successful line. Originally chartered in 1841 as the Charlestown Branch Railroad, the road ran along what is now the Boston and Maine right of way, with a station at Porter Square. While primarily affecting the growth of North Cambridge, the Fitchburg line also contributed to the development of the Oxford Street area by providing transportation to Boston from a convenient nearby point.

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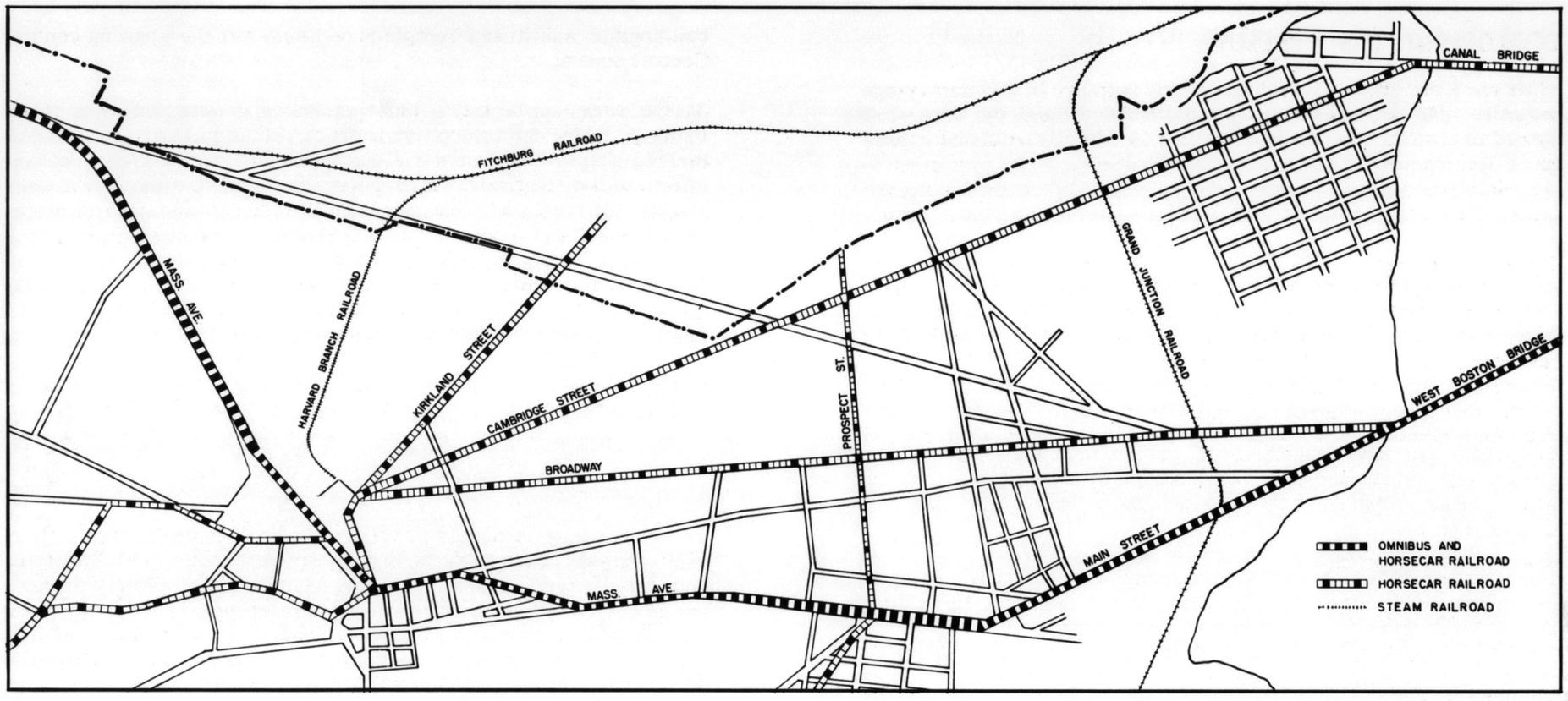

17. TRANSPORTATION ROUTES AFFECTING MID CAMBRIDGE

Although the conditions necessary for the development of Mid Cambridge as a suburb existed by 1810, extensive construction did not occur until the middle of the century. Patterns of future growth were nevertheless set in those early years. Estates were sold in parcels that were then laid out with short streets and house lots; only a few sections of the large eighteenth century holdings remained in use as small semi-rural estates until late in the nineteenth century.

There was no planning in today's sense for the new areas, and development was sporadic. Yet the presence of the main thoroughfares imposed a pattern upon the new streets, which were cut through straight and parallel to each other between the thoroughfares. Only Shady Hill escaped the domination of the grid pattern. Numerous deed restrictions, appearing throughout the area, also controlled development. Starting with the Dana land and lasting through the sale of the Norton property, restrictions often specified setbacks and minimum costs and always prohibited commerce and trade in any form. It is clear that these restrictions, sometimes covering large areas but occasionally applicable to only two or three houses in a row, were an early form of zoning, and that many developers had the specific aim of creating a suburb acceptable to professionals and merchants -- a middle-class suburb.

Dana Hill

The early development of Dana Hill in comparison to Shady Hill or the Oxford Street area was due to its proximity to Boston. (An early Fayette Street resident wrote that his home was "at a comfortable walking distance from Boston.") Dana Hill was the only part of Cambridge in which a substantial number of buildings had appeared by the mid-nineteenth century (Fig. 12). In 1830 there were only five small cross streets in addition to the major highways; by 1854 Dana Street had been extended to Broadway, Inman Street to Cambridge Street, and nineteen new streets had been laid out between the ex-

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isting thoroughfares. In 1854 Dana Hill had some two hundred houses, plus two schools, two churches, and a nursery. By 1873 the number of houses had grown to nearly five hundred, and there were new schools, churches, and public buildings. By 1903 the number of houses had again more than doubled, to slightly over a thousand.

Inman Estate

The Inman estate (shown on Fig. 4) was the first large holding in Dana Hill to change from its original agricultural character. The pattern of small streets laid out between major thoroughfares, a characteristic of the entire Mid Cambridge area, appeared here in the early years of the nineteenth century with the subdivision of the Inman land. After the death of Ralph Inman in 1788, Leonard Jarvis became owner of the property. Jarvis's real estate speculation in Cambridgeport was unsuccessful, and in 1801 the United States government seized and sold his holdings at auction to satisfy his indebtedness. Through this sale the Inman estate was split into several parcels.

The first parcel, which included the mansion house and a lot across Inman Lane, was acquired by Jonathan Austin (Fig. 14). He laid out Inman Street, preserving the line of the lane, as well as Austin and Temple Streets between Massachusetts Avenue and Prospect Street. Along these streets Austin sold lots on which a cluster of houses appeared by 1830 (Fig. 11.) The area continued to build up, and with the development of Central Square as an important commercial center, the original houses were gradually replaced with commercial and public buildings.

The land occupied by the old Inman mansion was not developed until the late 1860's. Following the United States government sale, the house stood in considerably diminished grounds, limited by Inman Street, by a line slightly west of Bigelow Street, and by the two main roads, Massachusetts Avenue and Harvard Street. In 1818 Jonathan Austin sold the house to Benjamin Bigelow, of whom a description is quoted in the D.A.R. Guide as "a gentleman of the old school, who wore the dress of a century or more ago, blue coat, brass buttons, knee breeches and buckles, with frilled shirt. His hair was in a queue, tied in a piece of black silk." He is remembered in the name of the one-block street later established on the western edge of his property. The heirs of Benjamin Bigelow sold the house and land to Samuel P. Allen, who, with his family, maintained the small estate intact (Fig. 15). In 1868 Albert Vinal purchased the property from the Allen heirs and had the grounds divided into house lots. Sales along Inman Street and along the new one-block street, Bigelow Street, were rapid; within five years, the section was almost entirely built up. In 1873 Vinal moved the Inman house to the corner of Brookline and Auburn Streets.

The government sale in 1801 put the land west and north of the mansion house lot into the hands of Nathaniel Cabot Lee, a Boston merchant. Lee laid out a one-block street that took his name, and after his death in 1804, his property was divided. Land on the west side of Lee Street was cut up into small lots and sold separately. In 1831 Clinton Street, another one-block street between Massachusetts Avenue and Harvard Street, was laid out in a cooperative venture by the various owners, and house lots along it were sold. The Cambridge businessman Royal Makepeace purchased the rest of Lee's property. He continued Lee Street north to Broadway, and between Harvard Street and Broadway, established West Street and the system of alleys just north of it (see Fig. 14). The lots that he sold in the area were not built on until after 1830.

Dana Estate

The Dana estate remained intact until Judge Francis Dana's death in 1819. Only two sales of the farm property were made in his lifetime, both related to the extension of Harvard Street and Broadway through his land. Commerce that had sprung up after the construction of the West Boston Bridge led to plans, violently opposed by Dana, for the extension of Harvard Street westward to the college from its terminus near the line of the Dana Estate. To block further construction, the building known as the Opposition House was "set up during the night by a party of gentlemen." Nevertheless, Harvard Street was put through, and Dana sold the house and lot in 1807. A simple two-story version of the Federal style, the house has been at its present site, 2-4 Hancock Place, since 1859-60 (Fig. 18). The second sale, in 1808, was of two irregular parcels of land separated from the main body of the estate by the construction of Broadway in 1805.

18. "OPPOSITION HOUSE," CA. 1807, NOW AT 2-4 HANCOCK PLACE

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19. DANA-PALMER HOUSE, QUINCY ST., 1822

20. WARREN HOUSE, PRESCOTT ST., 1833

When Judge Dana died in 1819, the mansion and two acres of land were sold by his heirs, Martha Remington Dana, Edmund Trowbridge Dana, Elizabeth Ellery Dana, and Richard Henry Dana. Three years later they partitioned the rest of the farm among themselves (Fig. 14). Each subdivided his land, established streets, and in the 1830's began to sell off house lots. The fire and destruction of the former Dana mansion in 1839 gave impetus to the sale of adjacent lots still held by the family.

Another branch of the Dana family owned land west of Francis Dana's estate in the vicinity of Ware, Prescott, and Quincy Streets. A few lots had already been sold from this property in the 1820's and early 1830's. Then William P. Dana followed his relatives' example and had the entire estate surveyed for streets. The house lots along them were sold at auction in 1838.

The Danas left a permanent mark upon the area both with the street names they chose and with the restrictions they imposed with the sale of their property. In addition to Dana Street, other streets that cross former Dana land recall particular members of the family: Ellery Street, Judge Dana's wife, Elizabeth Ellery of Newport; Trowbridge Street, his uncle, Judge Edmund Trowbridge; Remington Street, Mrs. Dana's grandfather, Judge Jonathan Remington. On Dana land south of Massachusetts Avenue lies Kinnaird Street, named for the wife of Edmund Dana, the judge's brother.

The restrictions with which the Danas sold land guaranteed the development of a pleasant residential community and established a precedent for the surrounding areas. A section of a deed from Richard Henry Dana to Charles C. Little for the section including Remington Street and southern Trowbridge Street can serve as an example:

> the said grantees . . . shall never erect any building . . . which shall be used for the trade or calling of a butcher, currier, tanner, varnish-maker, ink maker, tallow chandler, soap-boiler, brewer, distiller, sugar-baker, dyer, tinman, working brazier, founder, smith, or brick maker, or for any nauseous or offensive trade whatsoever nor occupy such lots for these or any other purpose which shall tend to disturb the quiet or comfort of the neighborhood . . .

Two houses, among the first that were built as the Dana property began to be developed, testify to the type of community the Danas must have envisioned. The first, the Dana-Palmer house, was constructed

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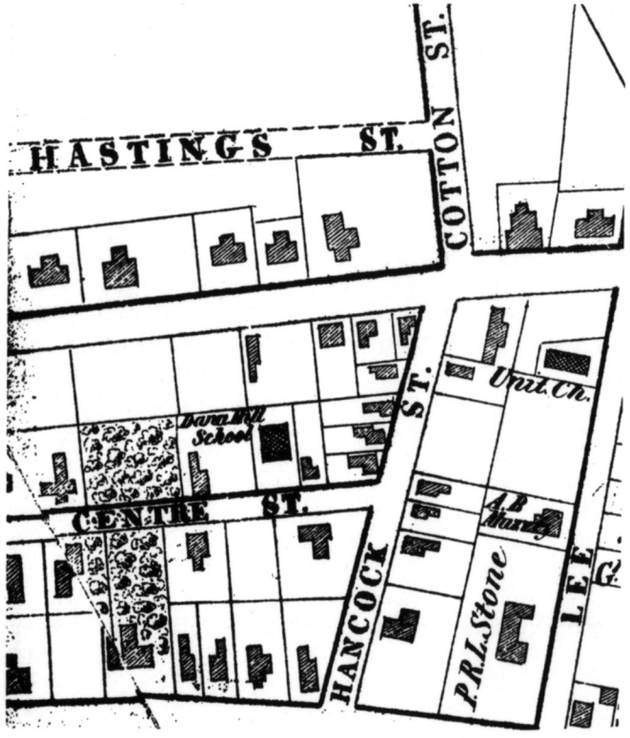
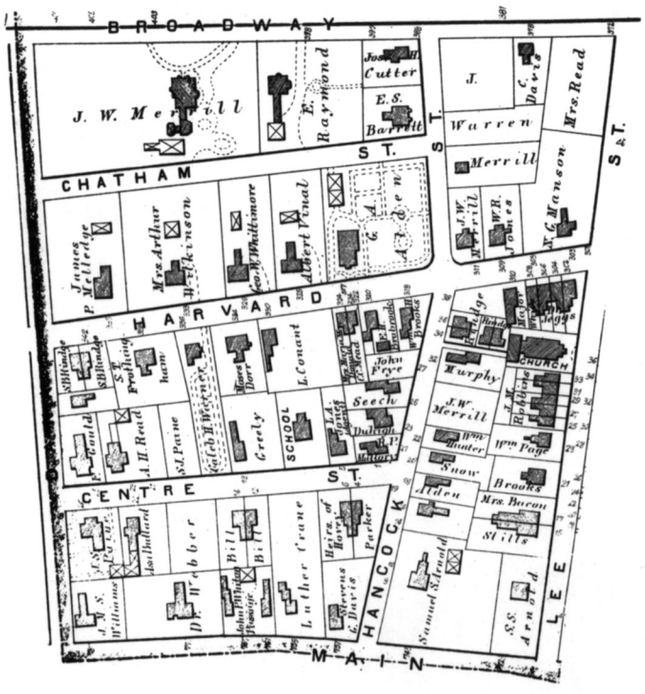


21. DEVELOPMENT OF DANA HILL. DETAIL FROM WALLING MAP, 1854



22. DEVELOPMENT OF DANA HILL. DETAIL FROM 1873 ATLAS

by Dr. Thomas Foster on a knoll above Quincy Square. The lot, on the northwest corner of Harvard and Quincy Streets, once formed part of the Goffe estate, which passed into Dana hands and was sold by Edmund Dana in 1822. The handsome Federal house was built by Dr. Foster for two Dana sisters, Elizabeth Ellery Dana and Sara Ann Dana, fiancees of Dr. Foster's two brothers who had died in an epidemic. The two Miss Danas, who never married, spent their lives there, joined for a time by Martha Dana before her marriage to Washington Allston and by their brother Richard Henry Dana and his family. The house later served as the first Harvard Observatory. Moved across Quincy Street in 1946 to make way for Lamont Library, the Dana-Palmer house is one of the two surviving Dana Hill houses that pre-date the Hales map of 1830. At the time of moving, two ells and the cupola once used for the Observatory were removed, and the house was restored to its original square shape (Fig. 19).

Another lot from the property of Edmund Dana became the site of a second early house on Quincy Street, the home of Charles Beck, Professor of Latin. Built in 1833 on the site of the present Harvard Union, on a rise overlooking Quincy Square, the house was later occupied by Henry C. Warren, Professor of Sanscrit, whose name it now bears. Around 1900 it was moved to its present location on Prescott Street, where it serves as offices for the Harvard English Department. A rectangular structure with front-facing gable and with later symmetrical side ells, Warren House exemplifies the transition between the Federal and Greek Revival styles (Fig. 20).

By 1854 all the Dana house lots had been sold, and groups of houses had appeared along the streets between Harvard Yard and Hancock Street, between Massachusetts Avenue and Broadway. Development through the rest of the century consisted of the gradual filling in of available lots with new houses as demand grew with the ever increasing population (see Figs. 21-23).

Broadway to Kirkland Street

No real development occurred north of Broadway before 1830 except for the subdivision and sale of the southern part of the Foxcroft estate. By the middle of the century, streets and houses had appeared on the eastern and western edges of the region (Fig. 12), and by the end of the century the entire area was covered with buildings. The

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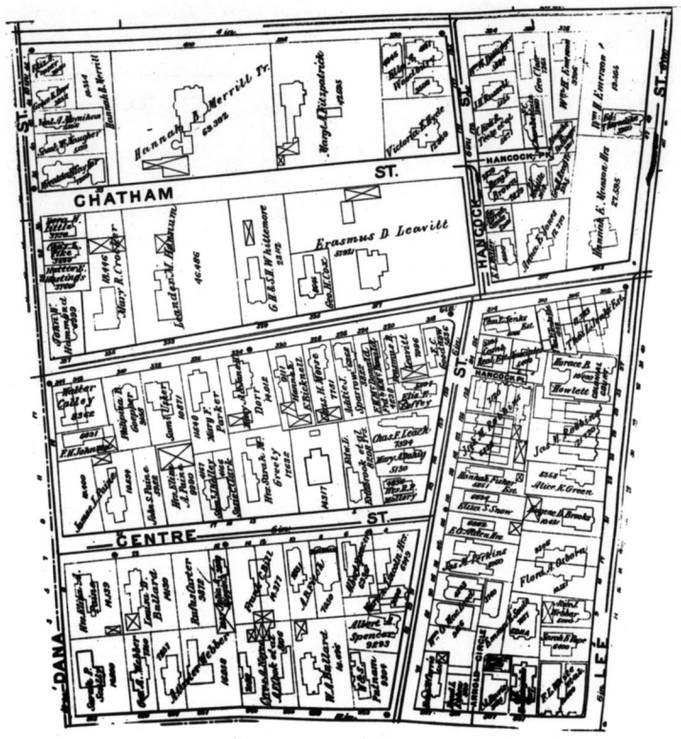

23. DEVELOPMENT OF DANA HILL. DETAIL FROM 1903 ATLAS

Public Library and the high schools occupied one site that remained undeveloped until the 1880's.

After the death of John Foxcroft in 1802, his heirs split the land south of Kirkland Street into lots ranging in size from two acres to twelve. By 1804, in cooperation with the Lechmere Point Corporation (developers of East Cambridge), Foxcroft's heirs had laid out Cambridge Street, not completed until 1809 because of opposition on the part of land owners east of Inman Square. The road provided a direct route to East Cambridge and the Canal Bridge; in cutting through the Foxcroft property, it opened the area for development. Abraham Bigelow, who had bought the Amory Street region of the Inman estate, purchased five lots south of Cambridge Street from the Foxcroft heirs. Another buyer was William Hyslop Sumner of Boston, remembered today in Sumner Road. There was no construction on his part of the Foxcroft estate for over twenty years, but the division of ownership was a substantial change from the former large-scale agricultural land holding.

The development of the several segments of the Foxcroft property was uneven. The land from Quincy Street to east of Roberts Road began to build up in the 1840's. By 1854 the streets between Kirkland and Cambridge streets had been laid out and the land cut into lots (Fig. 12). Sumner and Roberts Roads each had clusters of houses by 1854, but the rest of the area remained open until the 1880's.

The land east of Roberts Road to the Somerville line was occupied through most of the nineteenth century by the nursery of Charles N. and Phineas B. Hovey. The Hoveys acquired the previously unimproved property in 1841; their hothouses continued in operation until the 1880's. Large sections of the Hovey land provided sites for two hospitals, the Holy Ghost Hospital and the Cambridge City Hospital. Residential streets were laid out across the remaining sections. The names of Myrtle, Magnolia, and Camelia Avenues recall the land's former use and Hovey Avenue its former owners.

Foxcroft property south of Cambridge Street between Prescott and Ellery Streets remained unimproved until after 1871, when the heirs of Abraham Bigelow sold the land. Although several streets were projected, only Felton, Prescott, and Ellery Streets exist today. By 1886 Frederick H. Rindge had purchased most of the land, which he gave to the city together with the buildings of the Public Library and the Manual Training School (see Fig. 53). The English and Latin High Schools (Figs. 56, 57) also occupied the site, for its central location was appropriate for institutions serving the entire city.

Besides the Foxcroft property, there were two parcels of land south of Cambridge Street that began to build up in the middle of the nineteenth century. The government sale had split the Inman land near Prospect Street into two large lots, one around Amory Street, the other including the modern Antrim and Fayette Streets. These two lots, owned by a series of real estate speculators, remained unimproved until the 1840's when the area was developed with parallel streets between Broadway and Cambridge Street. Lots were sold on St. Mary Road and on Prospect, Amory, Inman, Antrim, and Fayette Streets; house construction followed rapidly (Fig. 12). By the 1880's buildings occupied almost every lot.

Land between Fayette Street and Ellsworth Avenue had never been a part of the three important estates of the area. Charles and Phineas Hovey consolidated this land into one holding in 1841, using it for their nursery business. They established Maple Avenue in 1841 on the eastern boundary of the land and planned two other streets, Highland and Ellsworth Avenues, which were not actually built until 1861, when the nursery land was split into house lots. By 1873 a few buildings had appeared, but the real boom in construction came in the 1890's.

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24. "SHADY HILL," 1806 AND 1822. DEMOLISHED 1955

Shady Hill

In the early years of the nineteenth century, the Frost and Foxcroft land holdings still dominated the area between Kirkland Street and the Somerville line; circumstances combined to keep this area undeveloped through most of the century. Although sections of the Foxcroft estate were built up by the time of the Civil War, the proximity of Harvard University limited further development. Another portion of the Foxcroft estate was later part of the Phillips-Norton estate, Shady Hill, which was not sold off until the 1880's.

Shady Hill consisted of two properties acquired by John Phillips, first mayor of Boston, in the first decade of the century (Fig. 14). In 1807 he purchased the entire sixty acres of Foxcroft land north of Kirkland Street. To this he added in 1810 a four and one-half acre lot across the town line in Charlestown (now Somerville), together with the mansion built there by Daniel Mason in 1806. Phillips thereby created a large estate complete with mansion house; it was he who named the place "Shady Hill" (Fig. 24).

In building a house upon the hill, Daniel Mason had followed a tradition established in the previous century, the Dana and Inman mansions being but two of many examples. The mansion was similar in character to the Dana-Palmer house, although larger in scale.

By 1816 the entire Shady Hill estate had passed to Harvard College, which split the property into two thirty-acre parcels. The house and its four and one-half acres in Charlestown, as well as thirty acres of former Foxcroft land, went to Professor Henry Ware. Four years later, by act of the General Court, Ware's home and Charlestown acreage were annexed to Cambridge, hence the irregular boundary between Cambridge and Somerville today. Ware and his family occupied Shady Hill until 1821. He then sold the estate to Samuel Eliot, who gave it to his daughter Catherine upon her marriage to the Reverend Andrews Norton, a professor at Harvard Divinity School. Mrs. Norton's brother, Samuel A. Eliot, soon made extensive changes on the property. He had the mansion turned around to face Cambridge rather than Charlestown, added two bow windows on the west side, and landscaped the formerly bare grounds in a naturalistic manner.

Professors' Row

Harvard College kept the other thirty acres of the Foxcroft estate and in 1822 sold five house lots along the Charlestown-Watertown road to five professors. The houses built there by members of the faculty gave the road its nickname, "Professors' Row." In 1830 the road was formally named Kirkland Street in honor of Harvard President John T. Kirkland.

From west to east, the five houses were built respectively by Stephen Higginson, Levi Frisbie, Asahel Stearns, John Farrar, and Henry Ware. Of the five, only two remain, the Frisbie and Farrar houses. The Higginson house (Fig. 26), now demolished, was the birthplace in 1823 of Thomas Wentworth Higginson, author and abolitionist. The house now called Peabody House (Fig. 27), constructed for Professor Levi Frisbie on the site of the seventeenth century Danforth house, stands on the corner of Oxford Street. Both these buildings represent late versions of the Federal style. The next house in Professors' Row, Professor Stearns's (Fig. 28), was a high, boxy three-story dwelling later known as Foxcroft House for its location on the site of the Foxcroft mansion that burned in 1777. Lowell Lecture Hall now occupies the site. At 21 Kirkland Street stands Professor John Farrar's house, built in 1822 but later remodelled in the Greek Revival style and subsequently changed to its present form (Fig. 29). The house where Professor Henry Ware lived after he left Shady Hill stood on the present site of the Busch-Reisinger Museum.

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Behind Professors' Row, the University constructed Divinity Hall in 1826. The Divinity School had formally been in existence only ten years, and the hall had to serve many purposes. It contained a chapel, library, classrooms, and student rooms. A wide avenue called Divinity Hall Avenue, now Divinity Avenue, was laid out between Professors' Row and the Frost estate to give access to the new structure.

Frost Estate

After the death of Gideon Frost in 1803, his heirs retained possession of the ten-acre property until the 1830's. In 1836 the Harvard College carpenter, Ebenezer Francis, bought part of the eastern section of the Frost land, augmenting his holdings in 1853. He built the house at 1 Francis Avenue in 1836 and lived there until his death fifty years later. Basically a simple Greek Revival house with a wide entablature under the eaves and with a pedimented gable facing the street, the Francis house was remodelled early in this century to resemble a Late Georgian building (Fig. 25). Francis sold a tract of land in the northeast corner of his property, but significant development did not come until after his death in 1886, when his son began to sell house lots. The deeds of sale included restrictions similar to but slightly more stringent than those on the adjoining Norton estate.

The western portions of the Frost land went to John Ware and Henry Ware, Jr., sons of Professor Ware, in 1831, 1836, and 1845. In 1839 John Ware built a house (still standing at 14 Kirkland Place) for his daughters; Henry Ware, Jr., built a house for himself on the corner of Kirkland Street and Kirkland Place, now the site of William James Hall. In 1854 Ware sold his daughters' house and the land around it to Isaac Cutler, a housewright, who established the cul-de-sac, Kirkland Place, and soon built most of the houses there.

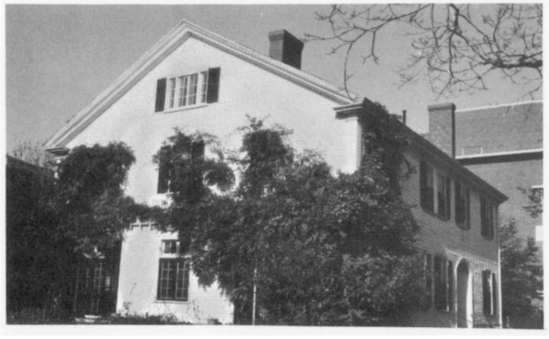
25. FRANCIS HOUSE, 1 FRANCIS AVE., 1836

PROFESSORS' ROW HOUSES, CA. 1822

26. HIGGINSON HOUSE, DEMOLISHED

27. FRISBIE-PEABODY HOUSE, 13 KIRKLAND ST.

28. STEARNS HOUSE, DEMOLISHED



29. FARRAR HOUSE, 21 KIRKLAND ST.

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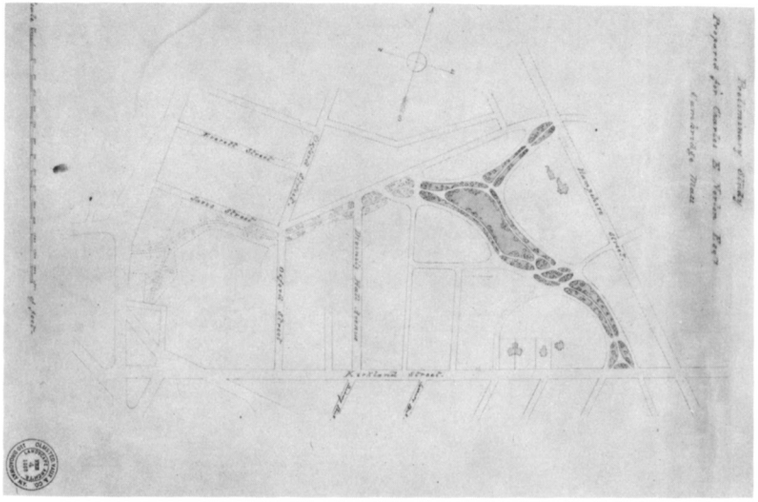
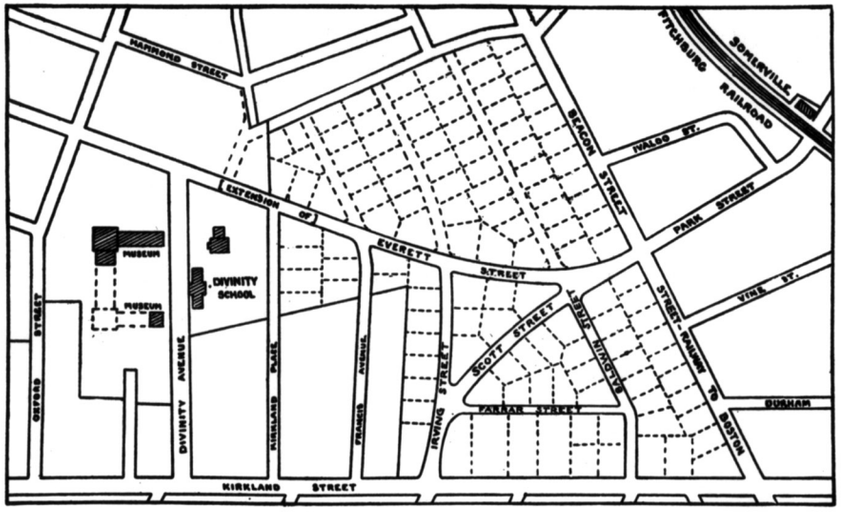


30. OLMSTED PLAN FOR NORTON ESTATE, 1868



31. ELIOT PLAN FOR NORTON ESTATE, 1887–88

Norton Estate

After the death of the Reverend Andrews Norton in 1853, Shady Hill passed to his son Charles Eliot Norton, later Harvard's first Fine Arts Professor. Between 1858 and the mid-1860's, three houses were built along Kirkland Street for members of the family, but otherwise the estate remained undeveloped.

In 1868 Norton asked his friend Frederick Law Olmsted, who had designed New York's Central Park ten years earlier, to draw up a subdivision plan for the estate. Olmsted's plan (Fig. 30), recently published by Shurcliff, differed radically from the standard arrangement of Mid Cambridge subdivisions, with their straight streets and rectangular frontage lots. Olmsted proposed a meandering park strip of varying width between Kirkland Street and the northern and western corners of the estate, connecting at the western end with a similar strip that continued through Harvard-owned land to the site of the former Harvard Branch Railroad station on the Little Common. The Norton estate was thus united with the surrounding environment by a landscaped parkway that adapted itself to the natural topography and provided open-space amenities to the adjacent lots. Although the Olmsted plan was never followed, it remains a significant document in the career of its designer, who later used a similar parkway concept in his design for Boston's Fenway.

Olmsted also at least indirectly influenced the ultimate Shady Hill plan, designed in 1887-88 by the young landscape architect Charles Eliot, who had apprenticed with Olmsted in 1883-85. As the son of Norton's first cousin, Harvard President Charles William Eliot, Eliot knew the estate intimately. His plan (Fig. 31), while less imaginative than Olmsted's, included the sort of curving streets and natural landscape feeling favored by Olmsted. Only the lower portion of the Norton estate (Irving, Scott, and Farrar Streets) was built up in accordance with Eliot's plan; the upper portion remained as wooded grounds surrounding the mansion until Norton's death in 1908.

One significant feature of Eliot's plan (and of Olmsted's) was not carried out -- the westward connection with the Oxford Street area. The result has been an isolation of the Shady Hill and Francis Avenue neighborhood from Harvard property on the west. Although this isolation, reinforced by a turning away from Somerville on the east, was not intended by the planners, it has helped to create a distinct community atmosphere much valued today.

Also contributing to the character of the neighborhood were the deed restrictions. Single-family dwellings were required, with a minimum cost of $4500 in excess of foundations. Generous setbacks on all four sides of the lot were specified, fences were permitted only if they were low, and all commercial activity was barred. Although these restrictions ran for only twenty years, the nature of the development was already well established by their expiration and has been maintained with few exceptions ever since.

The first houses appeared in 1889 on Irving Street, the former lane to the mansion. Most of the district was built up within the next twenty years. The last sections (Shady Hill Square and Holden Green) were somewhat later, built cooperatively to help answer the recur-

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ring need for housing for young members of the Harvard faculty and for married students. Shady Hill Square, constructed in 1915, has five double houses and two single houses arranged around the center garden. Holden Green (1927) consists of four files of row houses and two apartment buildings. Both developments are consistent in scale and appearance with other parts of Shady Hill.

The original Shady Hill mansion had a succession of distinguished twentieth century occupants -- all, like Charles Eliot Norton, important in the arts. After Norton's death, Professor and Mrs. Edward Forbes made Shady Hill their home from 1909 to 1912; Mr. Forbes was director of the Fogg Museum. The Pittsburgh art collector Walter Arensberg and his wife lived there from 1912 to 1915, after which Shady Hill became the home (until 1948) of the art collector and co-director of the Fogg, Paul J. Sachs, and his wife. Harvard purchased the house for a token sum in 1948, only to demolish it in 1955.

Oxford Street Area

The Oxford Street area did not begin to grow into a residential suburb until after the middle of the nineteenth century. In 1854, for example, it contained only twenty houses when Dana Hill had over two hundred (Fig. 12). The area grew rapidly thereafter, for in 1873 there were nearly 150 buildings; by 1903 there were over four hundred. Oxford Street itself was extended gradually as each new parcel of land became available for development.

The cluster of pre-Revolutionary structures that stood on the Little Common gave way to later buildings, such as the Eustis house of 1822-23 (now at the corner of Oxford and Eustis Streets), and then to Harvard University. The station of the Harvard Branch Railroad and the Hastings-Holmes house were demolished to make way for Harvard Law School Buildings. In 1867 the Baptist church at the corner of Kirkland Street was moved up Massachusetts Avenue to the corner of Roseland Street. With the acquisition around 1900 of the house now known as Gannett House, the university had acquired all the property around the triangle of land; in 1929 an act of the legislature enabled the university to acquire the Little Common itself in exchange for the triangle at the junction of Cambridge Street and Broadway where the Fire Department headquarters now stand.

Harvard has also occupied the land of the Nathaniel Jarvis estate just north of the Little Common (Fig. 14). This fourteen-acre property remained intact through the early nineteenth century, while the daughters of Nathaniel Jarvis occupied the family house on Massachusetts Avenue. In 1861 the land was opened for development with the laying out of Jarvis Street. Only eight lots on Massachusetts Avenue were sold, and in 1870 Harvard bought most of the estate. For many years it served as an athletic field known as Jarvis Field, but it has since been used for university buildings.

32. PALFREY HOUSE, OXFORD ST., 1831

North of the Jarvis estate, the heirs of Samuel Hastings had sold their homestead in 1792 to Katherine Wendell, daughter of General William Brattle and widow of John Mico Wendell. Madam Wendell died in 1821, but her heirs did not begin to develop the property until 1847 (Fig. 15). Names of streets in the area recall the family: Wendell Street, Madam Wendell herself, and Mellen Street, her son-in-law the Reverend John Mellen. The heirs also laid out part of Oxford Street parallel to Massachusetts Avenue; their plan for the area (small streets perpendicular to the main thoroughfare) was identical to the pattern established on Dana Hill decades earlier in the century. Only six houses had been constructed by 1854, but within the next twenty years these streets were almost completly built up.

Palfrey Estate

East of the Wendell land was "Hazelwood," the estate of John G. Palfrey (Fig. 14). The main portion of Palfrey's land consisted of twelve acres, formerly a swamp, described in deeds as the "Low Pasture." Palfrey bought the twelve acres in 1831, adding to them two southern strips acquired from Harvard College in 1847 and 1852. Palfrey's house, built in 1831, still stands near Hammond Street (Fig. 32). Like Warren House on Prescott Street, it is a two-story gable-front structure that exemplifies the transition between the Federal and Greek Revival styles. The Palfrey grounds once contained a summer house built of parts of the old Medford meeting house; the pilastered pulpit window formed the back of the summer house and the sounding board the roof.

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The 1854 map (Fig. 12) shows Carver, Gorham, and Hammond Streets as planned and surveyed, but no construction aside from the Palfrey house occurred until the 1890's. The house and the land south of Hammond Street are now owned by Harvard.

Frost Holdings

Extensive development of the Frost property from south of Sacramento Street to Porter Square did not begin until the 1860's, although earlier sales led to small-scale development in a few sections. The original holdings assembled by Ebenezer Frost were inherited by his son James and then by the latter's sons James, Jr. and David. In 1790 David's heirs sold five acres along the southern side of Garfield and Eustis Streets to John Foxcroft. This land passed through several hands until in 1813 William Eustis, for whom the street is named, became owner. Later the land belonged to Henry M. Clarke, who built a large mansion fronting on Massachusetts Avenue (Fig. 15). In 1883 the trustees of Clarke's will laid out Garfield Street from the avenue to Oxford Street, and development followed immediately. In 1847 and 1851 David Frost's heirs sold the rest of the property in several different parcels to David McClure, who laid out Sacramento and Crescent Streets. In 1854 only two houses had been built on Sacramento Street and one on Massachusetts Avenue. Within the next twenty years almost all the lots were occupied.

After Gideon Frost's death in 1803, his holdings were inherited by his son William, with the exception of one acre which went to another son, Walter. Walter built the mansion now at 10 Frost Street (Fig. 8) but in 1807 sold out to William. At the same time the property north of Roseland Street was sold to Ozias Morse; part of this land was later occupied by the Porter Square Station of the Fitchburg Railroad. Proximity to Porter Square has made this area commercial today.

Development of the William Frost land came after 1858. Frost lived in the 1807 house on Massachusetts Avenue until his death in 1832. His estate was not settled for twenty-three years, although between 1833 and 1841 his heirs sold choice residential lots along the avenue. In 1858 a group of small residential streets was established between Massachusetts Avenue and the Somerville line. Oxford Street was extended north into Somerville, and Roseland, Forest, Prentiss, and Frost Streets were laid out across Frost's twenty acres. Many lots were occupied with buildings by 1873, and the area continued to be filled in through the remainder of the century. Around 1900, Traymore, Harris, and Arcadia Streets were developed on the last parcel of open land.

MID CAMBRIDGE INHABITANTS

The various deed restrictions set by developers in Mid Cambridge make evident their desire to create neighborhoods for upper middle class families. Starting with the sale of the Dana land in the 1830's and continuing through the development of the Norton estate at the end of the century, lot sizes were usually generous, commercial enterprises were prohibited, and a minimum cost for houses was often specified. Only in Shady Hill, where the preponderance of residents even today is in the professions, was this aim accomplished. A study of the Dana Hill district shows a great diversity of occupation, which appears to be typical of the developing suburbs of the nineteenth century.

Three years were chosen (1854, 1873, and 1894), and a count was made of the occupations of all Dana Hill residents listed in the city directories. The directories list heads of households, family members or boarders who were employed, and adult single women who lived at home. A significant percentage had no occupations listed, although a number of these gave Boston as their place of employment.

In the forty years studied, a change in the balance of the area occurred, as well as a gradual diminution of the numbers who commuted to Boston. In 1854, almost 50% of the residents of Dana Hill were laborers, either skilled or unskilled (the majority the latter), or were in services (including provisions, household supplies, etc.). In contrast, only 21% were white collar workers, business proprietors, manufacturers, or professional men (such as doctors, lawyers, or teachers). 29% gave no occupation, but this group included a number of widows who in later directories were listed as such. Almost 30% of the residents worked in Boston, including many of the office workers. The rest were almost evenly divided between the three centers of Cambridge.

In 1873, the balance of the community was somewhat changed. In this nineteen-year interval, the number of families had almost tripled, as had the number of houses. Not quite 40% of the residents were in services or were laborers, although more than half of these were skilled; 33% were office workers, business proprietors, or professional men; 27% gave no occupation. Only 28% commuted to Boston.

The number of families doubled in the next twenty years, while the number of houses increased by only 75%, indicating the increased density of occupation. In 1894, 36% of the residents were in services or were laborers, but by now there were three times as many skilled as unskilled. White collar workers, business proprietors, and professional men now predominated, constituting 40% of Dana Hill's population. 19% worked in Boston.

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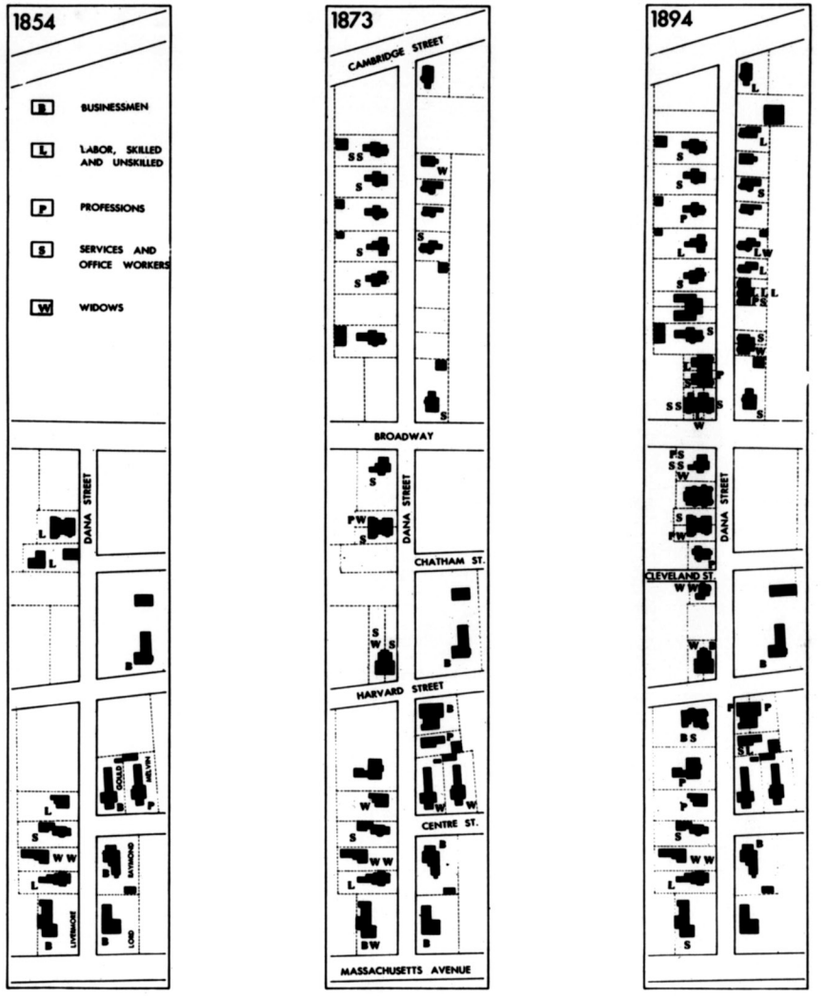
With a few exceptions, there was little grouping by income level in Dana Hill. Larger houses were to be found on the major thoroughfares such as Massachusetts Avenue and Harvard Street. Many college professors lived near the university, especially along Quincy Street. The streets near Prospect Street had a preponderance of laborers, the result of the relative proximity of East Cambridge and Cambridgeport factories.

The older streets that built up slowly tended to have a great range in house sizes and income levels, especially in the mid nineteenth century. Dana Street is a good example (Fig. 33). In 1854, when the street was only two blocks long, there were eleven houses (including two on the corners of Massachusetts Avenue, one on the corner of Harvard Street, and one close by on Centre Street). The two houses facing Massachusetts Avenue were owned respectively by George Livermore and Joseph Lord, both wealthy businessmen with offices in Boston. Near Lord lived, at 8 Dana Street, Zebina Raymond, land owner and real estate developer, and across Centre Street from him was the house of Frederick Gould, president of the Blackstone Bank in Boston. Isaac Melvin, the architect, lived next to Gould on Centre Street. Across Dana Street from this group were four smaller houses, one owned by a clerk and two by widows who rented out rooms. The owner has not been traced for the other house, now destroyed, but the building appears to have been rented, presumably to some of the six laborers listed as then living on Dana Street. Two other houses, also destroyed, on Dana Street between Harvard Street and Broadway were also rented; next to them was a house owned by an O'Brien family, who also were laborers.

By 1873 the laborers had all left Dana Street, and their houses were owned by office workers and widows. The large houses were still owned by their builders or by persons of comparable occupations. Office workers also owned four new houses in the two-block area. In the new block from Broadway to Cambridge Street, nine houses had appeared; many belonged to office workers, a few to factory workers. Dana Street was more homogeneous at this period than at any other.

In 1894 there were 38 buildings on Dana Street, including a number of row houses and two three-deckers. Some original owners remained from 1854, but most of the older houses had changed hands. Many of the houses had rooms for rent. In the block between Massachusetts Avenue and Harvard Street were three office workers, three business proprietors, three ministers, three or four widows, a Harvard professor, a coachman, a market man, and a foreman in a sugar factory. The block between Broadway and Cambridge Street was even more varied, with lawyers, confectioners, waiters, teachers, cabinet makers, and students.



33. DANA STREET IN 1854, 1873, AND 1894

Streets that were laid out and built up within a few years tended to be more homogeneous; examples include Bigelow Street, Garfield Street, and Shady Hill. In Shady Hill, most residents were and are connected with Harvard University. A majority of house owners on Bigelow Street in 1873, soon after it was built up, were office workers and small business proprietors. Even there, though, where the houses were large and expensive, a scattering of carpenters and masons was to be found. Later in the century the trend towards homogeneity became more predominant. On Garfield Street, laid out in 1883, every one of the original house owners was either an office worker, a business proprietor, or a professional man.

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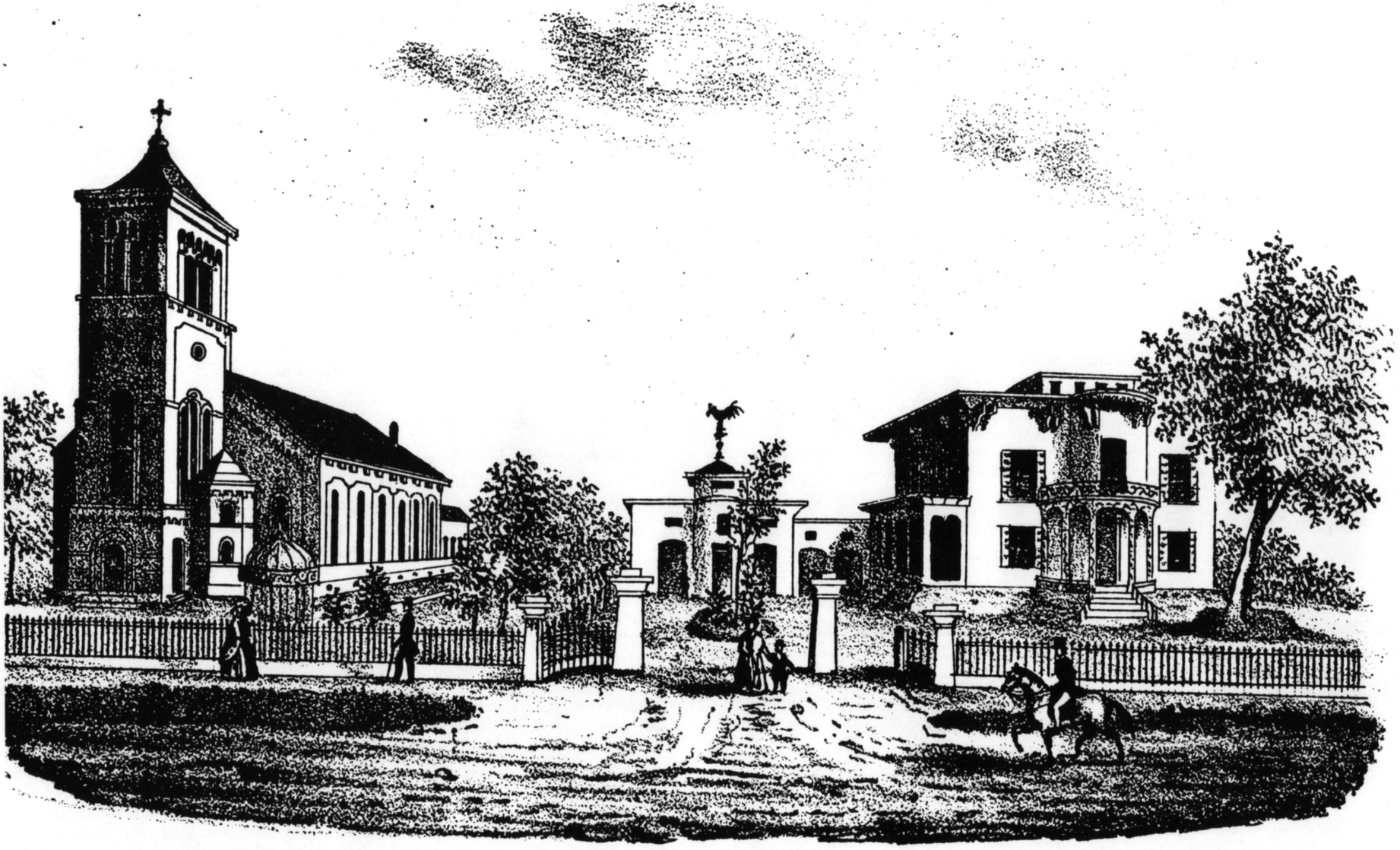

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PART TWO: ARCHITECTURE

ARCHITECTURAL IMPORTANCE OF THE AREA

The architecture of Mid Cambridge stands, appropriately, between the grandeur of Brattle Street and the simplicity of East Cambridge. Although a few Mid Cambridge houses are among the finest in the city and a few are extremely modest, most of the area's buildings are of average size and cost.

As in East Cambridge and in vernacular architecture in general, the environmental context is often of greater significance than the individual buildings. Nevertheless, a number of Mid Cambridge buildings are individually of great architectural merit. Particularly outstanding are a few houses from the middle decades of the nineteenth century, representing critical moments of transition from one architectural style to another. Also important are some of the area's public buildings, such as the Prospect Congregational Church, an early example of Romanesque Revival.

Mid Cambridge has lost more buildings than East Cambridge, but those that are preserved tend to retain more of their original appearance.

The Mid Cambridge survey has expanded our knowledge of vernacular architecture beyond the discoveries made in East Cambridge. The larger number of Mid Cambridge buildings and their more ambitious scale have made it possible to analyze in greater detail the development of vernacular styles and the relationship of these styles to the innovators of each period. Types of buildings are found in Mid Cambridge that, although still vernacular, were beyond the scope of East Cambridge builders. In addition, because building activity started later in Mid Cambridge than in East Cambridge and continued longer, new light has been cast on styles of the latter part of the nineteenth century, particularly the mansard and Queen Anne styles.

New information has emerged about speculative building practices, a relatively unexplored subject. In Mid Cambridge, the transition from scattered building to small speculative groups can be traced, as can the emergence of large-scale developer-entrepreneurs who contracted for whole streets and blocks.

Other new discoveries include the identification of two important but little known architects. The first, Henry Greenough, was a wealthy dilettante and the brother of two famous sculptors. Greenough's artistic interests and knowledge of European trends led him to introduce the French Second Empire or mansard style to Cambridge; indeed, his work in this idiom preceded that of leading professional architects in Boston. The refinement and elegance of the houses he designed had great influence on Cambridge architecture.

The second, John Hasty, was active in the last two decades of the century. Hasty's brilliant and inventive designs were conceived within the framework of the contemporary vernacular. Much of the interest of Cambridge architecture is due to the competence and ingenuity of indigenous builders like Hasty.

NON-RESIDENTIAL ARCHITECTURE

The residential and suburban nature of Mid Cambridge has restricted the number and type of non-residential buildings. The earlier inhabitants of the area went to pre-existing urban centers, such as Harvard and Central Squares, for services and employment; as Mid Cambridge built up and transportation developed, this pattern continued. Thus, no industry has come into the study area, and commerce, formerly restricted to a few peripheral centers, has but recently expanded along the Massachusetts Avenue perimeter. The small number of older large commercial buildings on Massachusetts Avenue is related to the development of Central Square rather than of Dana Hill, the area they touch. Discussion of these buildings, therefore, has been postponed for the report on Cambridgeport. Recent commercial development along Massachusetts Avenue has brought little architecture of merit.

Most of the non-residential buildings in Mid Cambridge were erected to serve the entire city. At the time late in the nineteenth century when municipal services had so expanded that large buildings were needed, and when transportation had so developed that centralized schools were possible, the most suitable tracts of available land were in Mid Cambridge. Especially favorable was the area's central location between the three older centers -- Old Cambridge, East Cambridge, and Cambridgeport. As a result, City Hall, City Hospital, the Public Library, and the three high schools (all built on their present sites between 1888 and 1911) are located in Mid Cambridge.

Transportation improvements have also led to the consolidation of church congregations; many of the area's original churches are no longer in use, and a number have been demolished. All the early school buildings have disappeared, and most of those now in use were built recently to serve the entire city rather than the smaller nearby neighborhoods.

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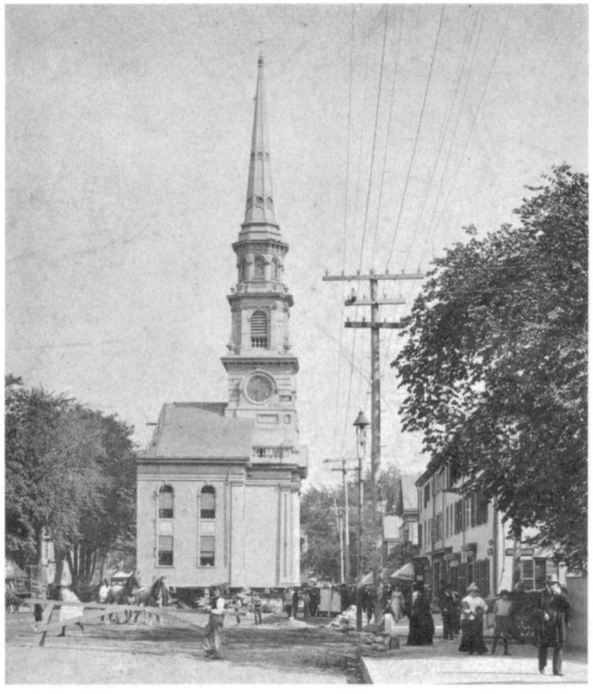
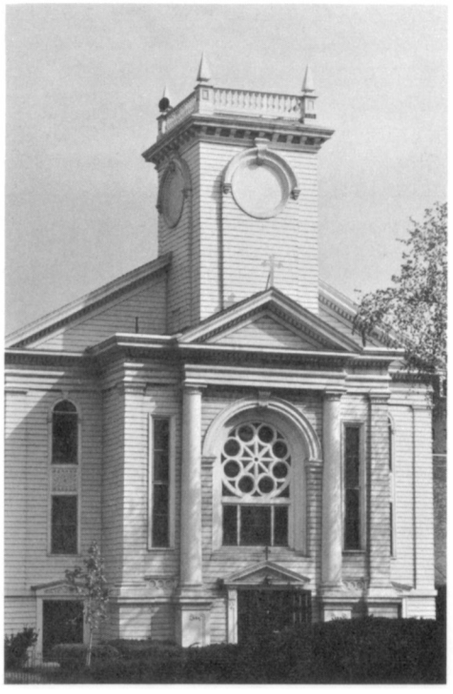
34. UNIVERSALIST CHURCH ON ORIGINAL SITE, AFTER 1858 REMODELLING BY THOMAS SILLOWAY



35. UNIVERSALIST CHURCH BEING MOVED TO INMAN ST., 1888



36. UNIVERSALIST CHURCH (NOW SYRIAN ORTHODOX), INMAN ST.

Since there is relatively little non-residential architecture in Mid Cambridge, the following discussion has been organized chronologically rather than by building types and has been limited to the more important examples. A checklist in the appendix lists all of the area's non-residential buildings, both standing and demolished, with information about dates, locations, and uses.

Before 1854

The growing suburban population of Mid Cambridge needed schools and churches, ten of which were built in the area before 1854. Only three of these early non-residential buildings have survived, all of them churches; only one of the three, the Prospect Congregational Church (1851), is still on its original site and owned by the same congregation.

Until the middle of the century, Mid Cambridge churches followed the traditional New England pattern of a simple rectangular mass, a central entrance vestibule topped by a steeple, and a large undivided interior space with galleries. The proportions and much of the decorative organization of these buildings remained essentially late Georgian; only coarser, heavier detailing and the appearance of Greek Revival ornament indicate a later date.

The earliest of the area's churches and the second oldest church building in Cambridge is now on Inman Street across from City Hall. Built in Lafayette Square in 1822 for the First Universalists, the structure was moved to its present site in 1888 and was more recently acquired by its present congregation, the Syrian Orthodox. Little remains of its original appearance, for a series of remodellings has altered both exterior and interior drastically. Contemporary newspaper accounts show that the church was completely remodelled in 1858 by the Reverend Thomas Silloway, who was an architect as well as a minister. Silloway raised the building four feet, completely rebuilt the spire, and added the Italianate facade (Fig. 34). The 1888 move (Fig. 35) brought further modifications. The church was then set on its present high basement, a full story above the ground; a new entrance door at the lower level brought changes in the facade, including the large rose window above the door. The carved decorative panels between the upper and lower windows and other details in pediments and bases date from this period. The church has since lost Silloway's steeple and has been covered with aluminum siding (Fig. 36).

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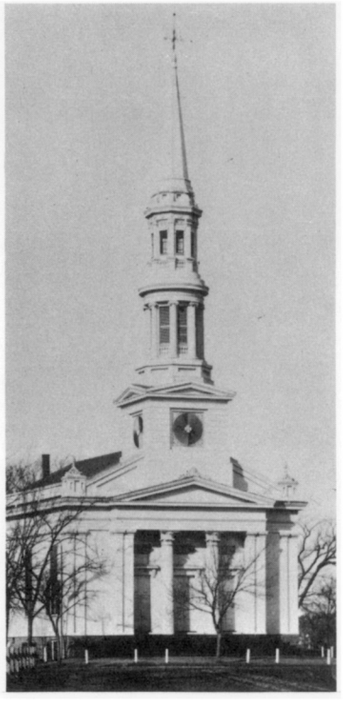
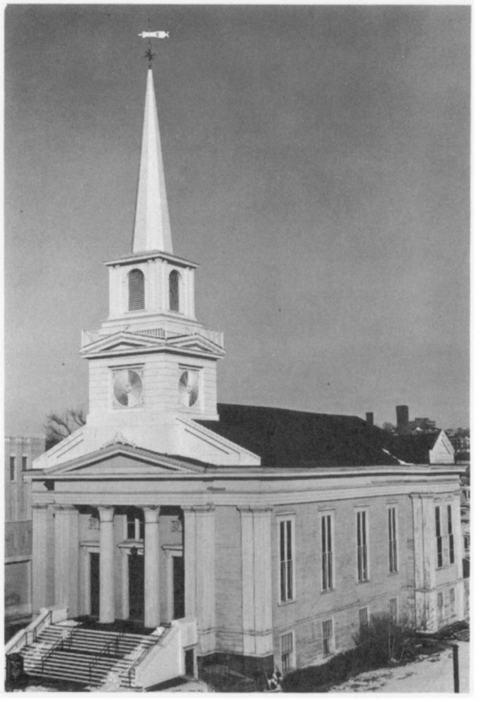
Silloway's interior was much altered in the 1880's. The main floor of the church is now reached by a pair of curved staircases leading from the lower vestibule. The upper vestibule has been changed, and the galleries put in by Silloway have been replaced. The interior today is an outstanding example of late nineteenth century church decoration. The stained glass windows, the golden oak carved pews, and the cast iron gallery rail are all fine examples of the ornate curvilinear forms and patterns characteristic of the period. The present congregation has added an iconostasis and other church furniture necessary for the Orthodox liturgy and has removed the podium rail, which now serves as the stage base in the lower parish hall. Elsewhere every attempt has been made to preserve the appearance of the interior.

The North Avenue Congregational Church on the corner of Massachusetts Avenue and Roseland Street has also been moved from its original site. Designed for the Old Cambridge Baptists by Isaac Melvin in 1845, the structure first stood on the corner of Holmes Place and Kirkland Street (Fig. 37), the present site of Littauer Center. In 1866, having outgrown the church, the Baptists sold it to the Congregationalists in order to raise money for a new building. The Congregationalists moved it to its present site in 1867, adding the transepts and chancel a few years later. The original building was essentially late Georgian in form, a rectangular box four bays long with a central projecting entrance vestibule and a tall spire. The vestibule was treated as a temple facade with corner piers, two heavy columns with "Egyptian" capitals, and a pediment topped by a wooden acroterion. Three identical doors with bracketed pediments opened into the interior. Above the doors were inset panels with carved ornament, probably derived from designs of Asher Benjamin; the center panel has since been replaced by a double arched window. A tall, slender spire in four stages once surmounted the heavily scaled portico and relieved the massiveness of the main body of the church. At a later date, the top stages were replaced by a square belfry and a copper dome, which were destroyed by lightning in the summer of 1964. Today all vestiges of the first spire have disappeared, and a new steeple has been built, inappropriate in scale and in its eighteenth century forms (Fig. 38).

The interior (Fig. 39) appears to have been redecorated and refurnished at the end of the nineteenth century. The wall articulation and window openings, however, survive from the original design. The nave occupies the whole width of the church, and a gallery, possibly changed in some of its decorative details, runs across the back. The side walls are divided into bays by pilasters that support a heavy entablature running all around the interior. Paired windows in each bay are united above by an arched molding with a keystone and wreaths at each corner. Except for the pulpit, which is later, the present church furniture appears to date from the 1880's or 90's, as does the stained glass.



37. ON ORIGINAL SITE, BEFORE 1867 MOVE



38. ON PRESENT SITE. 1967 PHOTO

NORTH AVENUE CONGREGATIONAL CHURCH, 1845. ARCHITECT, ISAAC MELVIN

INTERIOR

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40. PROSPECT CONGREGATIONAL CHURCH, 1851. ARCHITECT, A.R. ESTY

Despite an overlay of medieval detail, the Prospect Congregational church, designed in 1851 by Alexander R. Esty for the First Evangelical Congregational Society, retains much of the form and composition of a traditional New England church (Fig. 40). A long rectangular box with a gable roof, it is dominated by a projecting center vestibule that rises four stories to a bell tower. Small polygonal bays provide extra space in the vestibule. Without its Romanesque ornament, the building would be similar to brick city churches of the Federal period. Only the heavier forms and the decorative detail, described

41. PROSPECT CONGREGATIONAL CHURCH, INTERIOR

in a contemporary newspaper account as the "Norman style of the Gothic order of architecture," betray its later origins.

Esty was among the earliest in the United States to adopt "Norman" decorative forms, which became popular for church architecture later in the 1850's. A possible prototype for the tower of the Prospect Street church is Richard Upjohn's project for a chapel at Harvard, designed in 1846 but never built. Esty's detail, however, is more correct than that found in the Upjohn project. Round-headed openings are decorated with carved zigzag patterns, and at the main entrance an archivolt with a heavy meander pattern is added. Much of the present detail, notably the colonnettes and their capitals, is replacement work, the originals having been of brownstone. While the newspaper description of 1852 says that the outside walls were painted and sanded in imitation of free stone, no vestiges of this covering remain today.

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The original structure of the interior remains unchanged (Fig. 41). The nave is uninterrupted by internal supports, except for the slender cast-iron colonnettes that support the gallery. The spatial unity of the nave is emphasized by the ample width (some 70 feet) and by the shallow ceiling vault with its ornamented ribs. The principal ribs terminate in elaborate pendant drops connected with each other and with the outer wall by shallow arches echoing the form of the main ceiling vault. The windows and doors and the three large openings that now house the organ pipes are all round-arched. The breadth of the room is emphasized by the arrangement of the pews in a sweeping, arc-shaped pattern. The pews and the pulpit, podium, and choir area were changed to their present form in the 1890's, when the rear parish hall was enlarged.

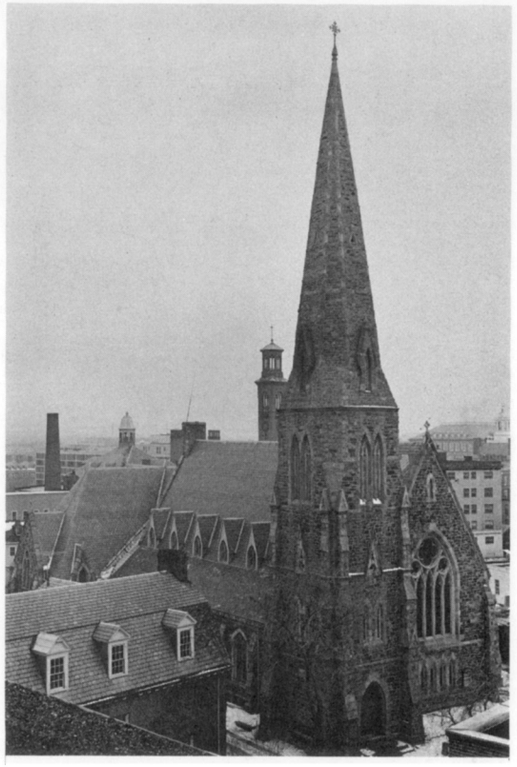
The exterior of the parish hall faithfully copies the forms of the original building. Within, the space is subdivided by a series of wide, floor-length windows that can be raised when a single meeting area is required. Divided into many panes, these windows are really movable walls of glass that create a fascinating interior spatial composition.

1854 - 1886

The next thirty years saw a shift in building activity. Only two churches and three schools were built, but the first municipal and commercial buildings made their appearance in Mid Cambridge. Today only one church and one school remain from this period.

The Prospect Street Church of 1851 had foretold the trends of the next years. Late Georgian building forms, which had continued essentially untouched in the Greek Revival period, were now abandoned, and a search began for an historical style that would adequately express the scale and function of public buildings. The process by which builders transformed and adapted various historical or foreign sources into a local domestic style was not successful for public buildings. Different types of ornament could be applied to a house that was still traditional in form and plan, with the size and amount of ornament creating a visual index to the relative cost and pretension. Public buildings, on the other hand, needed a scale and dignity that could not be achieved by small-scale wooden ornament. Furthermore, the emergence of new building types for which there were no historical precedents left the architect with no sources for traditional forms.

As historical styles were explored for solutions to this dilemma, the style chosen often imposed a scale and form not necessarily appropriate to the function of the public building. Perhaps the only satisfactory solution in the second half of the century was found in



42. OLD CAMBRIDGE BAPTIST CHURCH, 1867.
ARCHITECT, A.R. ESTY

churches for which medieval (usually Gothic) styles were adopted. The best buildings appropriated forms that had been developed in the recent English Gothic Revival and had been copied by American architects of the late 1860's.

A fine example of a Gothic Revival church is the Old Cambridge Baptist Church on Harvard Street near its junction with Massachusetts Avenue. The Baptists, who had sold their first meeting house on the Little Common to the North Avenue Congregationalists in 1866, bought the present site and started their new church there in 1867. Designed by Alexander R. Esty, the architect of the earlier Prospect Congregational Church, the handsome fieldstone and granite edifice was dedicated in 1870 (Fig. 42).

The church closely resembles, especially in its entrance tower, spire, and buttresses, the Church of the Unity in Springfield, Massachusetts, designed by H. H. Richardson and almost exactly contemporary in date (1866-69 vs. 1867-70). Esty's handling of most of the exterior elevations is more conventional than Richardson's, and

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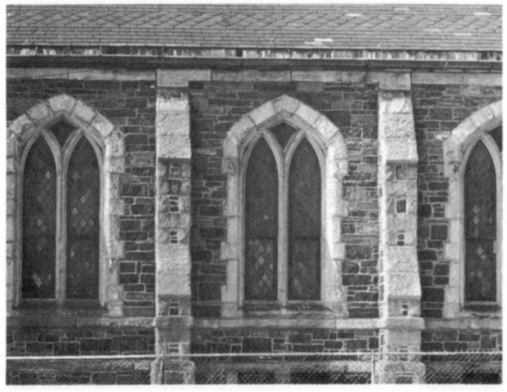
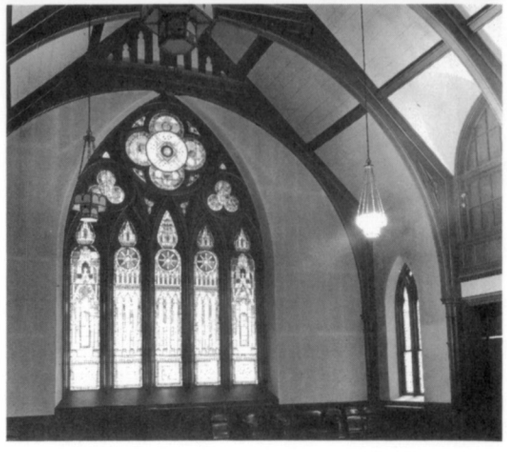
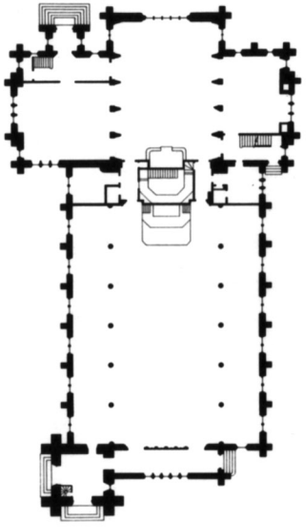


43. DETAIL OF NAVE WINDOWS

45. INTERIOR, SANCTUARY



46. INTERIOR, PARISH HALL



44. PLAN AFTER 1889

much of the detailing, notably in the windows, is more archaeologically correct (Fig. 43). As in the Springfield church, the apparently traditional English church plan suggested by the exterior does not really exist (Fig. 44). The body of the building is intersected almost at the center by a wall dividing the nave and what one assumes are transepts. The nave is at the north end, with its facade and entrances on Harvard Street. Today a parish hall occupies the chancel of the church, and the seeming transepts serve respectively as an entrance to the parish hall and as a small chapel. Before 1889, when a fire destroyed the southern interior, the chancel was used as a chapel flanked by a lecture room and a social room.

Redecoration of the interior has altered the original appearance so that only the structure of the nave remains unchanged (Fig. 45). The nave is high and spacious, different in both proportion and detail from Richardson's Church of the Unity. A high nave arcade minimizes the separation of nave and aisle, and the flood of light from the tall aisle windows reinforces the unity of the space. The hammer-beam trusses and much of the other detail seem more delicate than was common in the period. The nave was recently painted with pale stony colors that do much to enhance the lightness of appearance; dark woodwork and a blue ceiling sprinkled with stars originally finished the interior. The present handsome reredos and pulpits were added at the time of the recent renovation.

Although remodelled after the fire of 1889, the parish hall still reflects the form of the traditional New England meeting house with a large open space flanked by galleries on the side. The dark woodwork and brilliant stained glass window in the hall date from this period (Fig. 46). Today a small chapel has been made in one of the transept wings, with new stained glass windows.

Another important building of the period, the high school designed by Calvin Ryder, formerly stood on Broadway at the corner of Fayette Street. The city's third high school, it went up in 1864 and continued in use until its demolition in 1930 to make way for the present Longfellow School. An early print shows it to have been a handsome three-story Italianate building, square with projecting center bays (Fig. 47). No attempt was made to imitate an Italian palace; instead a few restricted Italianate motifs were applied (in a process similar to that found in domestic architecture but rare in public) to what appears to have recently evolved as the standard school building type. Although few Cambridge schools have survived from the period, the usual form seems to have been a square two- or three-story building with projecting bays containing the entrance vestibule and stairways. In the Ryder-designed high school, three main class rooms were arranged in sequence on each floor, and in addition

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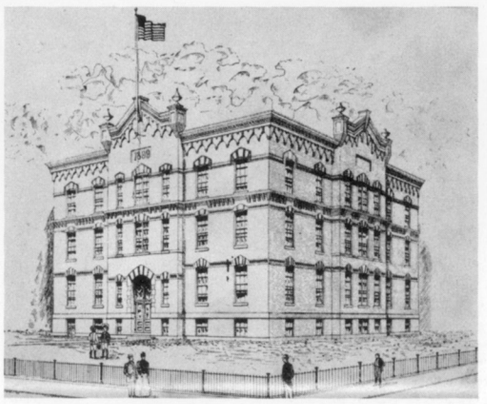
47. THIRD HIGH SCHOOL, 1864. ARCHITECT, CALVIN RYDER. DEMOLISHED

there were a chemistry laboratory in the basement and an assembly hall on the third floor. Although the school was coeducational, classes for boys and girls were separate; one of the principal requests of the school committee had been that the "sexes at the same time never be obliged to pass through each other's halls, and never to use any of the stairways together."

Such strict segregation probably did not exist in the former Harvard Grammar School, now the City Hall Annex, built in 1871 on the corner of Broadway and Inman Street (Fig. 48). The plan of the Harvard Grammar School differs from that of Ryder's high school. A broad corridor runs down the middle of each story, and all classrooms (six per floor) open onto it, allowing easy passage from class to class. On the exterior, the polychromy of the arched window frames and the heavy entablature at the second-story level are Ruskin-inspired, reflecting the influence and prestige of Memorial Hall at Harvard. In 1899 George Fogerty designed the present third floor, which replaces the original mansard roof.

Memorial Hall (Fig. 49) occupies a pivotal position in Mid Cambridge, on the delta of land at the intersection of Kirkland and Cambridge Streets. Designed by Ware and Van Brunt in the late 1860's as a memorial to Harvard's Civil War dead and completed in 1875, the building contains a dining and meeting room (long used for the university commons) in the "nave" of the cathedral-like mass, commemorative tablets in the "transept," and a theatre (named for Charles Sanders, who bequeathed the money to complete it) in the "apse." Memorial Hall epitomizes what the mid twentieth century thinks of as Victorian architecture: eclectic style (here primarily derived from the Gothic), vigorous silhouette, elaborate polychromy and patterned brick. A pinnacled central tower, destroyed by fire in 1956, once provided a soaring vertical climax to the massive structure.



48. HARVARD SCHOOL (NOW CITY HALL ANNEX), 1871. THIRD STORY, 1899

49. MEMORIAL HALL, 1870. ARCHITECTS, WARE & VAN BRUNT. OLD PHOTO

1886 - 1916

In the next thirty years most of the present municipal buildings and churches in Mid Cambridge were built, and numbers of schools were added or rebuilt. Three architectural trends existed side by side at the time: first, the tradition of public architecture created by Richardson and his followers; second, an increasingly archaeological approach often resulting in copies of historical buildings, usually of the French or Italian Renaissance; and third, the continuing tradition of Gothic for churches. Of the three, only the Richardson style provided a public architecture that was massive and imposing enough for such large-scale monuments as City Hall but capable also of smaller and more intimate statements like the Public Library. In contrast to these buildings, the experiments with Italian and French sources seem empty and out of scale. The tradition of Gothic churches continued with great vitality into the early part of the twentieth century.

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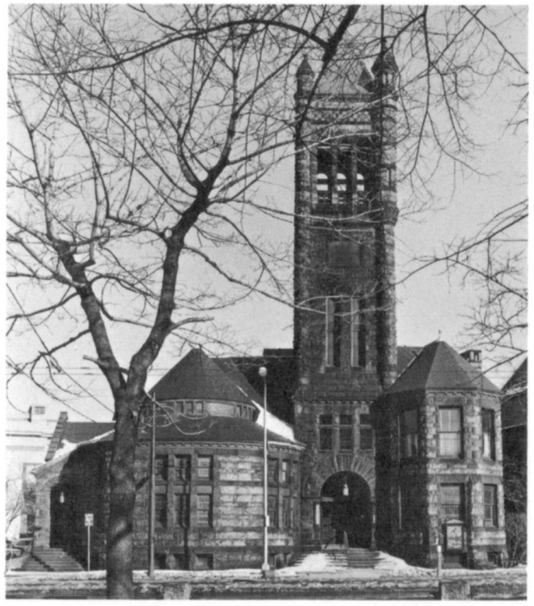
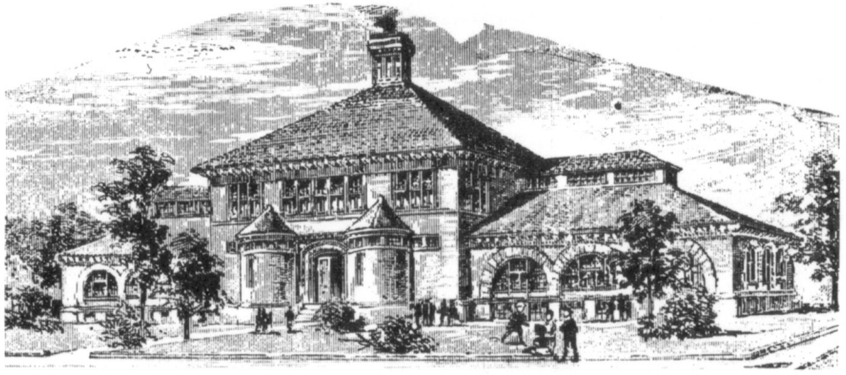


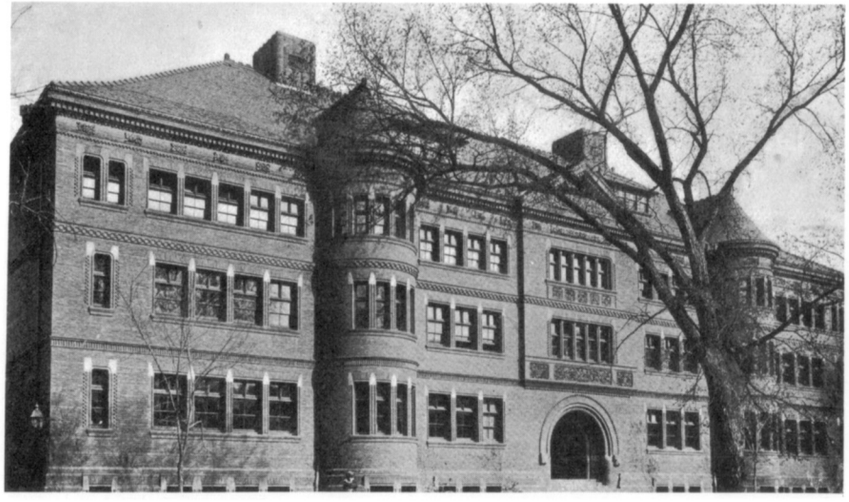
50. HARVARD-EPWORTH METHODIST CHURCH, 1891. ARCHITECT, A.P. CUTTING

Impetus for the construction of new municipal buildings was given in the late 1880's by the gifts of Frederick Hastings Rindge, a prominent Cambridge land owner and industrialist. In addition to providing funds for the present City Hall on Massachusetts Avenue, Rindge gave the city a large tract of land between Broadway and Cambridge Street, designated for the English High School, the Public Library, and a Manual Training School (the latter two paid for by Rindge.) He also gave the land and substantial funds for the Epworth Methodist Episcopal Church near the Law School on Massachusetts Avenue. Rindge specified that the buildings be decorated with moralistic texts. Although he is not known to have specified a particular style, all four buildings (each by a different architect) were Richardsonian Romanesque.

Of the four, the church (now known as the Harvard-Epworth Methodist Church) is perhaps the least derivative. Designed by A.P. Cutting, it was built in 1891. The building is confined to a narrow site, and the street facade reveals an irregular massing around the turret-topped tower (Fig. 50). The massive, roughcut pink granite, trimmed with a darker brownstone, emphasizes the impression of weight and mass. The interior has the same division of sanctuary and parish hall as found in the Old Cambridge Baptist Church. These parish halls with their side galleries seem to be an outgrowth of the eighteenth century New England meeting house, while the sanctuaries have the traditional European ground plan with nave, aisles, and chancel.



51. MANUAL TRAINING SCHOOL, 1888. ARCHITECTS, ROTCH & TILDEN. DEMOLISHED



52. SEVER HALL, HARVARD YARD, 1878. ARCHITECT, H.H. RICHARDSON

Two other Rindge buildings were built side by side between Broadway and Cambridge Street. The Manual Training School, designed by Rotch and Tilden, was completed in 1888; the Library, by Van Brunt and Howe, in 1888-89. The training school was a two-story building with a high hip roof flanked by two long lower wings with large round-arched windows (Fig. 51). Two low towers stood on either side of the entrance. Built of brick, the structure reflected the simplicity and refinement of Richardson's Sever Hall (1878) in Harvard Yard (Fig. 52). Later additions linked the training school to the Washington School (designed in 1901 by George Fogerty) on the corner of Felton and Cambridge Streets. Both the Washington School and the Manual Training School were demolished in 1931 and replaced by the present Rindge Technical High School.

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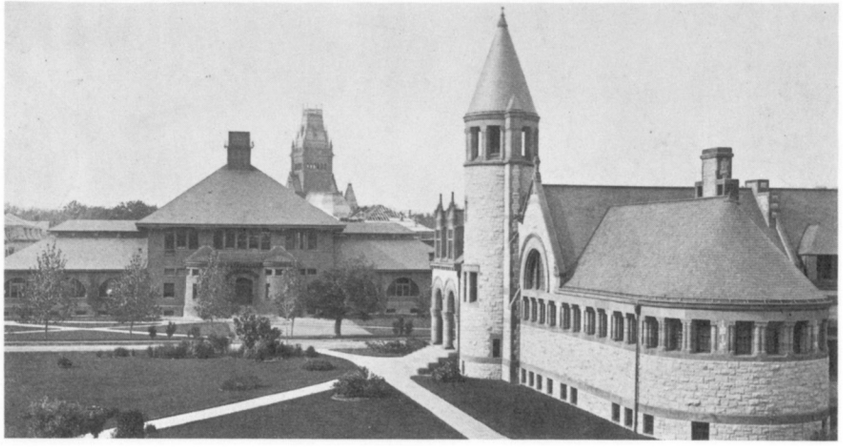
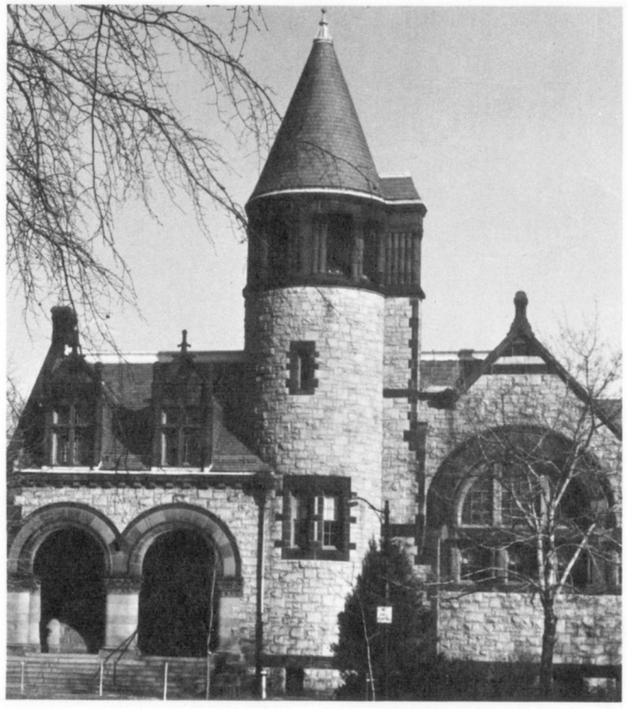


53. MANUAL TRAINING SCHOOL AND LIBRARY. PHOTO 1892

At right angles to the Manual Training School, forming the nucleus of an impressive group of school and civic buildings (Fig. 53), was the Public Library, designed by Van Brunt and Howe. The design is a pastiche of many motifs found in Richardson's buildings. The asymmetrical balance of the Broadway facade with its tower recalls the Ames Memorial Library in North Easton (1877-79), but the polychromatic archivolts and the entrance loggia (Fig. 54) are more like Austin Hall at Harvard (1881-83) or the Crane Memorial Library in Quincy (1880-83). The heavy rusticated masonry and the large curved forms of the tower and of the eastern end of the reading room give scale and mass to a building otherwise somewhat marred by fussy detail. The massing of the building has been changed by later additions on the Cambridge Street side.

Under construction at the same time as the Library and the Training School was the Cambridge City Hall. Designed by Longfellow, Alden and Harlow, it is the handsomest of the public buildings made possible through Rindge's generosity, and it illustrates how adept at utilizing the Romanesque were some of Richardson's followers. The three-story, U-shaped building centers on an imposing 154-foot entrance tower (Fig. 55). Although most Richardson followers failed by attempting to enhance their designs with many picturesque twists and turns, the architects of this building were satisfied with a simple composition and with a splendid use of building material: grey-pink granite ashlar contrasting with the brownstone basement and the slate roof. The use of fine woods on the interior is as opulent as the use of stone without. Particularly noteworthy is the magnificent oak-panelled two-story council chamber. No expense was spared in construction, and the building stands today solid and well-maintained.



54. CAMBRIDGE PUBLIC LIBRARY, 1888. ARCHITECTS, VAN BRUNT & HOWE

55. CAMBRIDGE CITY HALL, 1889. ARCHITECTS, LONGFELLOW, ALDEN & HARLOW

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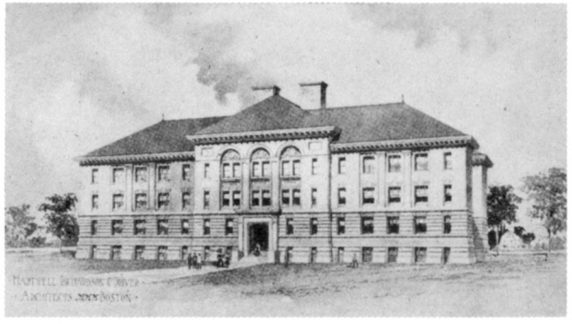
56. ENGLISH HIGH SCHOOL, 1892.
ARCHITECTS, CHAMBERLIN & AUSTIN. DEMOLISHED



57. LATIN HIGH SCHOOL, 1898.
ARCHITECTS, HARTWELL, RICHARDSON & DRIVER

The two high schools constructed on Rindge land just east of the library indicate the rapidity with which fashion deserted the somber tonalities and heavy forms of the Richardsonian Romanesque style. Whether or not the new work represents "progress" is a matter of taste; certainly it is unfortunate that the architects responsible for the school buildings adjoining the library chose to ignore the precedents of the two earlier buildings. Designed by Chamberlin and Austin, the English High School (Fig. 56) was built in 1892 and demolished in 1940 for the present building on the corner of Broadway and Ellery Street. Both it and the Latin High School, which still stands, were built of yellow brick with limestone trim and watered-down Italian Renaissance detail. The English High School seems empty and overscaled in contrast to the Library and the Manual Training School. The Latin High School (Fig. 57), which can still be seen set back from Broadway with its long axis running along Ellery Street, appears a stronger and more impressive building. Designed by Hartwell, Richardson and Driver and built in 1898, it echoes the style of English High, but the projection of the central pavilion and the accentuation of the entrance add strength and interest lacking in the earlier building.

58. HOLY GHOST HOSPITAL, 1895.
ARCHITECTS, W.H. & J.A. McGINTY

59. FIRE STATION, INMAN SQUARE, 1912.
ARCHITECTS, NEWHALL & BLEVINS

A fairly successful design, also in the Renaissance tradition, is the Holy Ghost Hospital on Cambridge Street, designed by W.H. and J. A. McGinty and built in 1895. Later additions have somewhat obscured the original building, which was U-shaped with a projecting center pavilion (Fig. 58). Quoins, window surrounds, and other trim are Indiana limestone, to contrast with the yellow brick walls. The heavy pediments over the lower windows add movement and interest to the facade.

The Renaissance trend also includes the handsome Inman Square fire station, designed by Newhall and Blevins in 1912 as an adaptation of a Venetian palace (Fig. 59). The facade is arcaded to provide openings for the fire trucks, and a tall tower is placed to the side and rear. The walls are red and white striped, and windows and arches are framed in light colored terracotta. An unusual series of reliefs depicting the history of the Cambridge Fire Department is placed below the second-story windows between the arcade piers.

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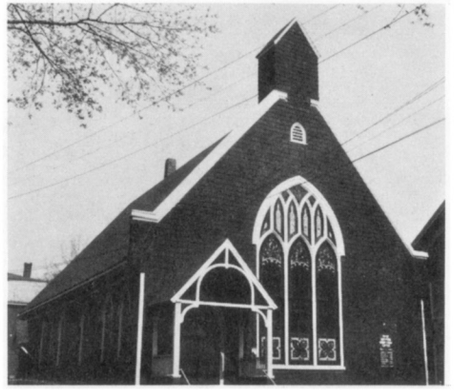
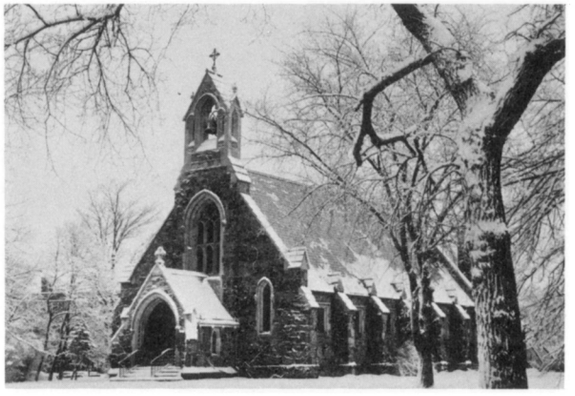
Four Mid Cambridge churches built between 1893 and 1911 show the vitality and longevity of the Gothic Revival. All are small and almost domestic in scale. The First United Presbyterian Church on Cambridge Street (1893) and the First Reformed Presbyterian Church on Antrim Street (1897) are plain in treatment, with the style elements of Gothic reduced to a minimum. The stuccoed Cambridge Street church, designed by Metcalf and Hoyt, is low and broad, with a square tower arranged on one side of the facade. The Antrim Street church (Fig. 60) is brown shingle; the large window on the street facade and the projecting entrance porch are decorated with a late version of carpenter Gothic detail. The interior is extremely plain, but the pews with carved arm rests and sides are fine examples of late nineteenth century church furniture.

The Church of the New Jerusalem, Swedenborgian, at the corner of Quincy and Kirkland Streets (1903; architects, Warren, Smith and Biscoe) is also low and small in scale (Fig. 61). It is made of fieldstone, with sills, lintels, and carved detail of white limestone. The Quincy Street facade has a bell in the peaked gable and a low entrance porch that is decorated with carved floral ornament in the intrados of the arch and with bosses on the side cornices. The two lancet windows on the facade have carved limestone arches that spring from bosses carved to depict the symbols of the Four Evangelists: the Bull, Lion, Angel, and Eagle. The heavy buttresses on the exterior suggest a masonry vaulted interior; the church actually has a timber gable roof, with hammerbeam trusses in the nave. The chancel has a wooden vault, pointed in section and supported on octagonal granite piers. Low trefoil windows are grouped in threes along the sides, and there is a high tripartite lancet window in the chancel and in the facade above the entrance porch. A handsome carved reredos stands below the chancel window.

Still another Gothic Revival building is the Harvard Street Church, built for the Third Congregational Society, Unitarian, in 1911 and now owned by the Boston Norwegian Lutherans. Designed by Newhall and Blevins, this church, in random ashlar masonry, is built of warm, yellow-toned pudding stone (Fig. 62). Laid out to take advantage of the sloping site, the building has its entrance on the long side of the church, on Harvard Street, in a square tower with a large arched window on the second level and a heavy buttress at the corner. Another door, on the uphill side of the church, has a gable with half timbering. The detail throughout is limestone in simplified but sensitively handled forms. The entrance opens into a landing with a flight of stairs leading up half a story to the main level of the church. The nave is timber roofed; the church furniture is in keeping with the restrained dignity of the interior.

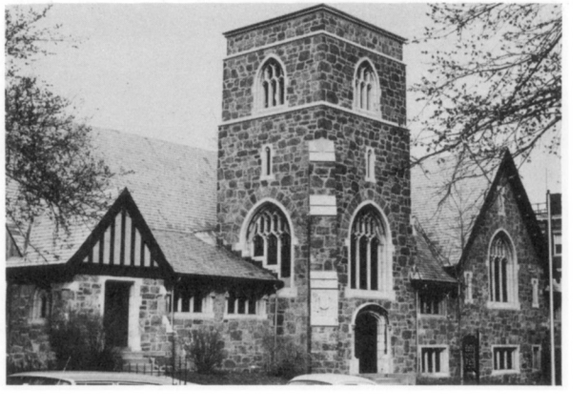


60. FIRST REFORMED PRESBYTERIAN CHURCH, ANTRIM ST., 1897



61. CHURCH OF THE NEW JERUSALEM, QUINCY ST., 1903. ARCHITECTS, WARREN, SMITH & BISCOE

62. HARVARD STREET CHURCH, 1911. ARCHITECTS, NEWHALL & BLEVINS



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1916 - Present

In the interval between the two world wars, few public buildings and no churches were constructed in Mid Cambridge. For the first time, office buildings went up in areas away from the commercial centers. The most prevalent style was what might be called Collegiate Georgian. The buildings, of types unknown in the eighteenth century, were generally of red brick with white trim and detailing derived from eighteenth century models. The many buildings put up by Harvard and other colleges at the time, in a form which was an outgrowth of the Colonial Revival, were undoubtedly the source. Mid Cambridge examples of this style include the Longfellow School on Broadway (1930-31; architects, McLaughlin and Burr), the New England Telephone Company building on Ware Street (1933; architects, Sturgis Associates; Fig. 63), and the fire station at the junction of Broadway and Cambridge Street (1933; architects, Sturgis Associates).

The Rindge Technical High School, designed by Ralph Harrington Dean, was built in 1932 to replace the outgrown and outmoded Manual Training School and the Washington School. Its simplified limestone forms and lack of historical detail represent another architectural trend, most often found in government buildings of the period (Fig. 64).

63. NEW ENGLAND TELEPHONE CO. BUILDING, WARE ST., 1933. ARCHITECTS, STURGIS ASSOCIATES

64. RINDGE TECHNICAL HIGH SCHOOL, 1932. ARCHITECT, R.H. DEAN

65. IBM BUILDING, CAMBRIDGE ST., 1958. ARCHITECT, SUMNER SCHEIN

66. NEGEA BUILDING, AUSTIN ST., 1961. ARCHITECTS, SERT, JACKSON & GOURLEY

Since 1945, the number of public buildings in Mid Cambridge has been getting smaller, a trend that is likely to continue as zoning laws become more strict in controlling residential areas. As population growth slows down, and as young families move to the suburbs, schools and churches are being consolidated, and few, if any, new public buildings are proposed for the area.

Two office buildings, however, represent new directions in Cambridge architecture. The IBM building (Fig. 65) at 1730 Cambridge Street, designed by Sumner Schein in 1958, marks the first appearance in Cambridge of the type of glass-walled office building that has dominated New York architecture since the construction of the United Nations Secretariat in 1950. A small building that relates well to the scale of other buildings on the street, it is a simple and elegant example of the style.

Sert, Jackson and Gourley's New England Gas and Electric Association building (Fig. 66) on the corner of Austin and Prospect Streets (1961), also a more urban type of office building than heretofore found in Cambridge, is an example of an even more important trend in recent Cambridge architecture. Since Walter Gropius came to Harvard in 1937, many architects of world renown have designed

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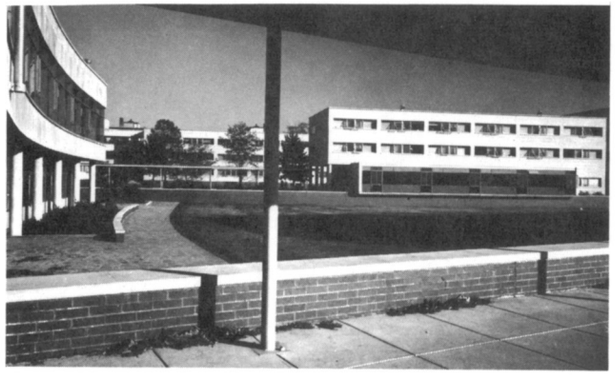
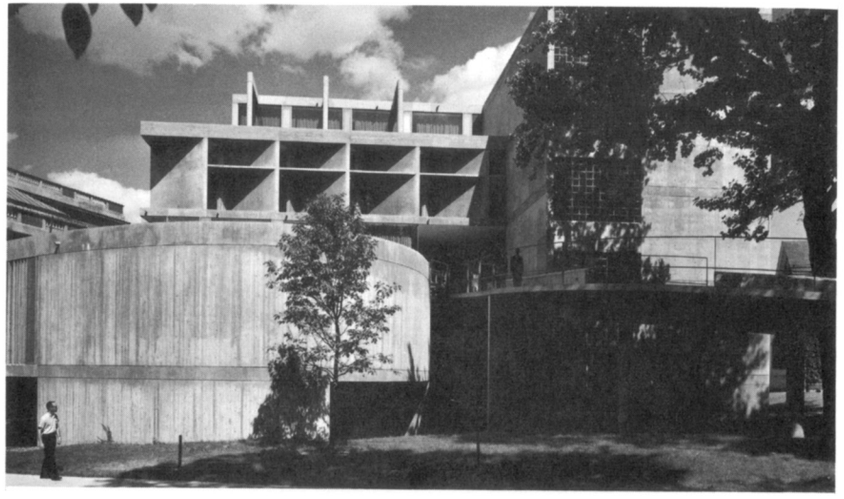
buildings in the city, particularly for the universities. Although Harvard buildings are beyond this report's scope, it is impossible to conclude this discussion of public buildings without at least mentioning those within the study area. The earliest is the Harvard Graduate Center (Fig. 67), designed by Gropius and The Architects Collaborative in 1949. Situated off Everett Street, the complex is composed of several low units around an open center.

Carpenter Center for the Visual Arts on Quincy Street (1962) is the only building in the United States designed by Le Corbusier (Fig. 68). A handsome cast concrete building of interlocking curvilinear forms, it is representative of the experiments with interpenetrations of form and space characteristic of Le Corbusier's last years.

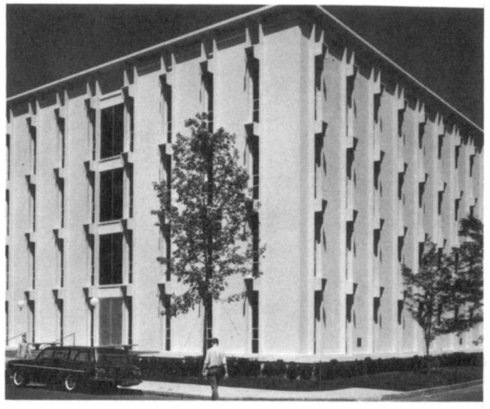


67. HARVARD GRADUATE CENTER, 1949. ARCHITECT, WALTER GROPIUS

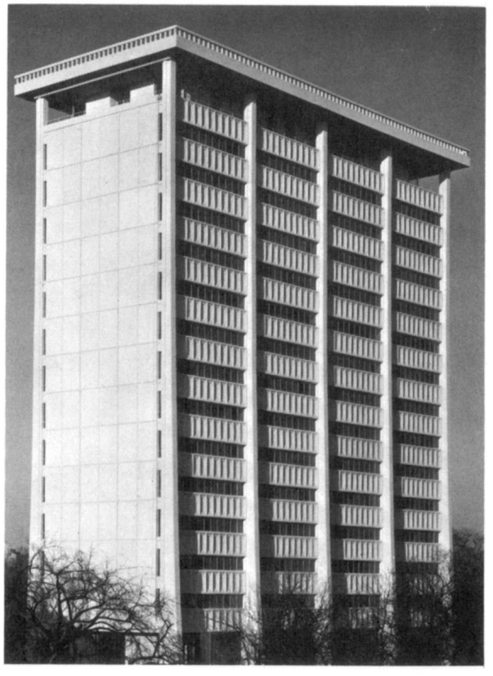
68. CARPENTER CENTER FOR THE VISUAL ARTS, 1962. ARCHITECT, LE CORBUSIER



Finally, two buildings by Minoru Yamasaki, the Engineering Sciences Building on Oxford Street (Fig. 69) and the William James Center for Behavioral Sciences on Kirkland Street (Fig. 70), are characteristic of American architecture of the 1960's -- untraditional, experimental, less intellectual and refined than the work of the first two generations of International Style architects. An unfortunate tendency to disregard surrounding environment is evident in the siting and design of William James Hall.



69. ENGINEERING SCIENCES BUILDING, 1963. ARCHITECT MINORU YAMASAKI



70. WILLIAM JAMES HALL, 1964. ARCHITECT, MINORU YAMASAKI

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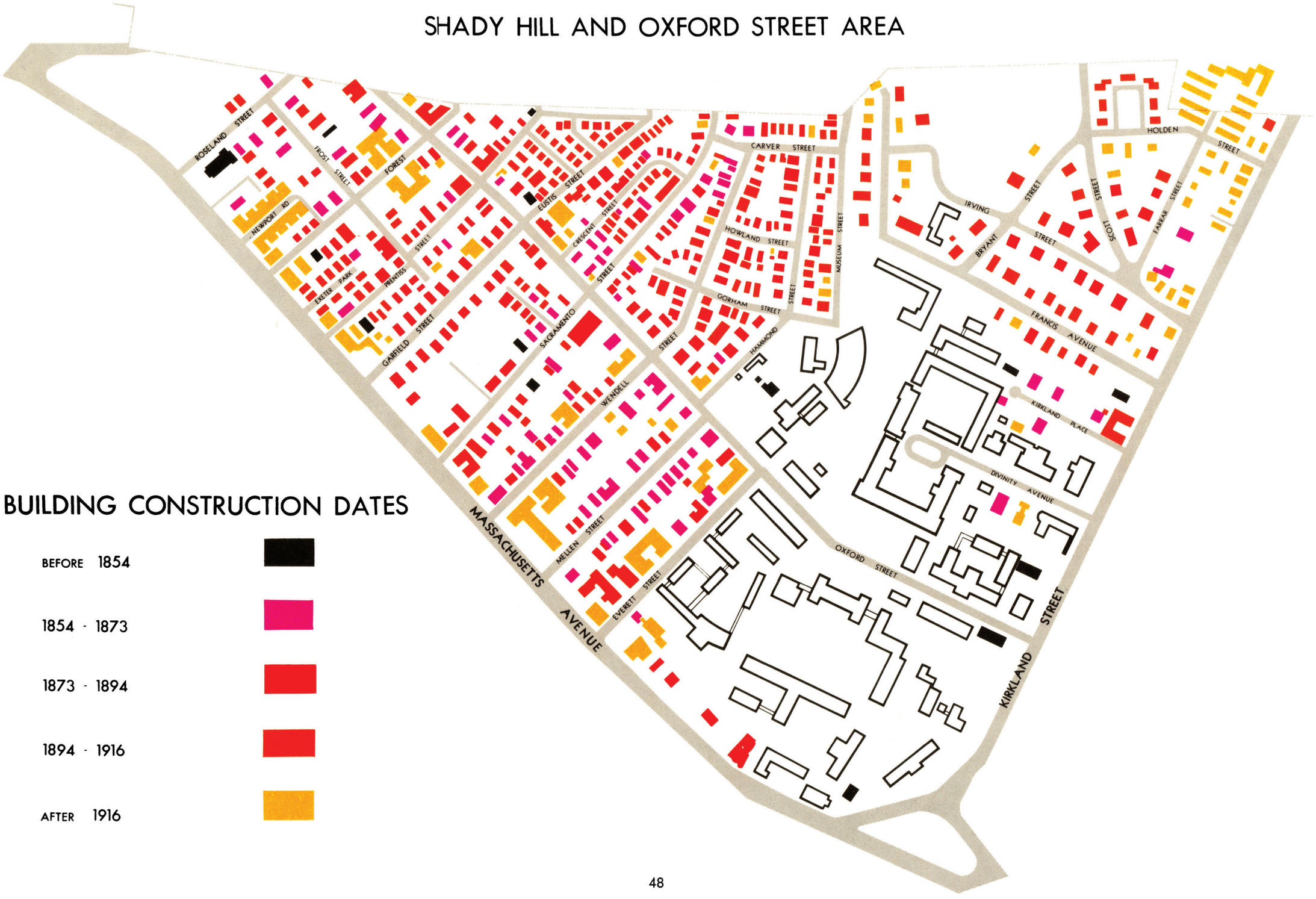
SHADY HILL AND OXFORD STREET AREA



BUILDING CONSTRUCTION DATES

BEFORE 1854

1854 - 1873

1873 - 1894

1894 - 1916

AFTER 1916

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DANA HILL

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RESIDENTIAL ARCHITECTURE

Residential architecture dominates Mid Cambridge. Intensive development began in the area in the late 1830's and continued into the early twentieth century, by which time most of the available land had been used. Later construction has consisted principally of apartment buildings replacing earlier houses.

The following discussion is divided into chronological periods: 1830-1854, 1854-1873, 1873-1900, and twentieth century. Houses built before 1830 have been mentioned in the section on historical background, since there are too few to consider architecturally.

1830 - 1854

The period between the Hales map of 1830 (Fig. 11) and the Walling map of 1854 (Fig. 12) saw the breakup of the large estates and the beginning of Mid Cambridge's suburban development. The earlier map shows only 50 buildings in the area, whereas the later map shows some 260, about 100 of which are still standing.

Dana Hill was the most important new residential area, not only in Mid Cambridge but in the entire city. Harvard faculty members settled along Quincy and Kirkland Streets, while other substantial citizens, many with businesses in Boston, built along Massachusetts Avenue and Harvard Street. In size and quality, many of the new houses equalled or surpassed those in the established sections of Old Cambridge.

Modest houses were built as well as mansions. Real estate entrepreneurs, who were often housewrights, bought tracts of land, subdivided into lots, and built houses for sale. These operations have contributed interesting examples of small-scale development building.

The first stage of Mid Cambridge development coincided with the beginnings of a major change in architectural style. Although the prevalent stylistic mode was that of the Greek Revival, the strict Greek Revival tenets of classic proportion, regularity, and clarity began in the 1840's to give way to new ideals based on a search for the romantic and picturesque. The decade of the 40's produced architecture of extraordinary vigor, variety, and freshness.

Greek Revival exterior detail gave way to Gothic or Italianate, but a more important change was in basic massing. Instead of being treated as static rectangular blocks, buildings began to take on irregular, asymmetrical forms. In variants of the cross-gable scheme,

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certain houses of the 40's developed a dense relationship of opposing shapes in which porches filled the corners of the cross, bays and balconies broke the outline, and the whole vertical composition built up to a central cupola.

Many of these changes, both in architectural detail and in organization of forms, had already appeared in the pattern books of the late 1830's. There, too, the traditional box-like shapes were often replaced by asymmetrical or cross-gable schemes that created picturesque and broken masses. Most books included at least one plate where a basic building type or ground plan was rendered in several different "styles," notably Greek, Gothic, and Italianate. Although conventional stylistic classifications are based on this decorative vocabulary, the ornament was only superficial. The essential character of the new architecture is best understood in terms of the new massing.

As part of this change, the pristine white color of Greek Revival buildings came to seem too glaring, unsuitable for the pictorial relation of building to landscape. Interest shifted to the play of light and shadow across projecting and receding surfaces, and the preferred earth colors melded into the surroundings.

No matter what stylistic idiom was applied to the exterior, interior trim remained Greek Revival. The design of an entire house was seldom copied from the pattern books, but details of trim, both exterior and interior, usually were. Among the principal sources were the publications of Minard Lafever, Asher Benjamin, Edward Shaw, and Chester Hills. The continuing popularity of these books can be seen in their numerous later editions continuing into the 1850's.

Despite the new developments in larger and more ambitious houses, Greek Revival remained the basic vernacular idiom through the 40's. In Mid Cambridge as elsewhere in the city, variations were made on a few basic types. In modest side-hall houses, Greek ornament consisted simply of end pilasters (often without capitals), heavy entablatures at the gable ends, and broad frames surrounding recessed doors. Often a small porch supported by a pair of columns added interest to the entrance; one-story porches running the length of the facade or flank were common, too. Houses with the gable projecting in front to form a porch appear in smaller numbers in Mid Cambridge than in East Cambridge or Cambridgeport. Double houses of various arrangements were common, but with only minor differences from examples found elsewhere.

Mid Cambridge's Greek Revival mansions included the finest examples of the style in the city. The best have disappeared, victims of commercial development along Massachusetts Avenue and of their

71. 38 KIRKLAND ST., 1839. BUILDERS, OLIVER HASTINGS, LUTHER BROOKS

own ostentatious impracticality. Of the surviving examples, only two have a full porticoed temple front, a type that went out of fashion in the 1840's; the two are the Joseph Lovering house (1839) at 38 Kirkland Street (Fig. 71) and Gannett House (1839), now part of Harvard Law School. The front-facing gable of the Lovering house projects beyond the body of the house to form a deep porch supported by four two-story Ionic columns. The strong vertical movement of the columns is interrupted by a full-width balcony with delicate ironwork railing. The massiveness of the forms and the solidity and stability of the building represent Greek Revival at its finest. Less satisfactory are the attenuated proportions of Gannett House, now turned from its original position facing Harvard Square.

In other houses a temple effect was created by applying colossal pilasters to the facade and by carrying the cornice across the gable in emulation of a classical pediment. An example is the house

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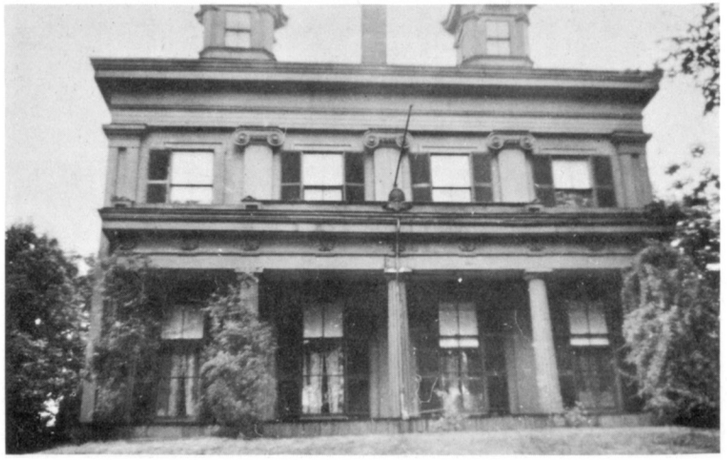
72. 6 PRENTISS ST., 1843. BUILDER, WILLIAM SAUNDERS



73. 997-999 MASSACHUSETTS AVE., 1841. ARCHITECT, ISAAC MELVIN. DEMOLISHED

74. 48 QUINCY ST., 1838. BUILDER, WILLIAM SAUNDERS

75. 101 BRATTLE ST., 1844. BUILDER, OLIVER HASTINGS

moved from Massachusetts Avenue to 6 Prentiss Street (1843, Fig. 72). The facade of this house, which has its gable towards the street, is divided into bays by two end pilasters with Tuscan capitals and two middle pilasters with Ionic capitals. A one-story Ionic porch runs across the front of the building. The house was built for his son by William Saunders, a carpenter-builder active in the first half of the century and responsible for a number of Federal, Greek Revival, and Regency houses in Cambridge.

The same scheme handled in a bolder and more vigorous manner was found in the house formerly at 997-999 Massachusetts Avenue, now demolished (Fig. 73). A double house with unusual twin cupolas and a heavily scaled cornice, it was built in 1841 by Isaac Melvin, an architect active in the 1840's in Cambridge and Lexington. Here boldly scaled pilasters (Tuscan at the ends, Ionic in the middle) were set behind a one-story Doric porch across the long facade of the house. Lavish details drawn from Greek designs in contemporary pattern books included a row of wreaths (probably made of cast iron) in the porch frieze.

Another important group of buildings appearing from the 1830's was characterized by a pilaster-like wall treatment. On these symmetrical, hip-roofed houses, the pilasters (without capitals) were reduced to wide vertical strips that met the broad-scaled Greek Revival cornice to form shallow recessed panels. The outstanding Mid Cambridge example of the type is the Jared Sparks house at 48 Quincy Street, built in 1838 by William Saunders for Daniel Treadwell and now owned by Harvard University (Fig. 74). The elegance and reserve of this building are reminiscent of English Regency architecture. Among wide-pilastered houses found throughout Cambridge, the one that Oliver Hastings built for himself at 101 Brattle Street in 1844 (Fig. 75) can be especially singled out for its relationship to some of the villas at Cheltenham and Brighton. Hastings had previously built the temple-fronted Lovering house at 38 Kirkland Street.

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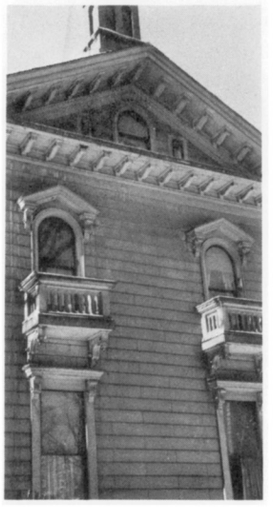
76. 19 CENTRE ST., 1842. ARCHITECTS, ISAAC MELVIN, OLIVER WOODS

After 1840 the larger houses tended to show a break with classical ideals, as in architect Isaac Melvin's house, designed by Melvin and a colleague, Oliver Woods, in 1842 (Fig. 76). The Melvin house, which originally had a twin at the corner of Dana Street, incorporates Greek elements, but the detail is bold and light-catching, and the cross-gable scheme with a cupola over the crossing is strongly vertical. Heavy pediments finish the gable ends, a one-story porch and a conservatory fill the angles of the cross, and the main block is further disrupted on the sides by two-story octagonal bays. (Additions of 1900 include the Colonial Revival entrance porch, not visible in the photograph, and the second-story room over the conservatory). In spite of the Greek detail, this house with its dense cross-gable scheme, broken outline, vertical emphasis, and bold projections represents a trend towards assertive picturesqueness far from classic in inspiration.

The house that Zebina Raymond built for himself at 8 Dana Street in 1848 (Fig. 77) repeats the cross-gable, cupola-crowned scheme of Melvin's nearby Centre Street house. The two houses are also similar in plan, with the main entrance set under one of the corner porches. The detailing, however, is different. Although the gable ends of 8 Dana Street have cornices carried across to form pediments in the Greek Revival manner, the rest of the detail is Italianate (Fig. 78). The house is pictorial in effect, with much of its quality depending on the play of light and shadow across the wall surfaces and under the arcaded porches.

77. 8 DANA ST., 1848



78. ORIGINAL BALCONIES

79. 329 HARVARD ST., 1850. DEMOLISHED 1965. PHOTO CA. 1865

Another mid-century pictorial composition was the Whittemore house at 329 Harvard Street, built in 1850 and demolished in 1965 (Fig. 79). Although the basic mass of the house was rectangular, a variety of devices disguised the fact. There were side porches, projecting bays, a console-supported balcony over the entrance, a widely overhanging roof with center gable, a crowning cupola, and a profusion of decorative ornament. No single "style" predominated; Greek, Italianate, and even Gothic elements were present.

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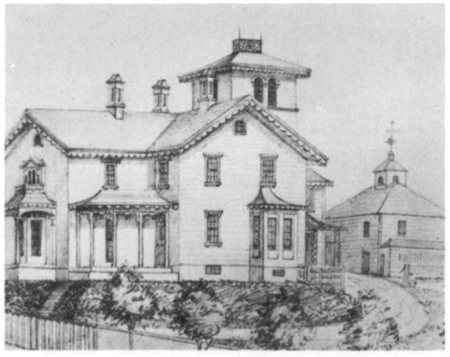
80. 26 DIVINITY AVE., 1848. DEMOLISHED



81. 317 HARVARD ST., 1846. DEMOLISHED

82. 125 PROSPECT ST., 1848. DEMOLISHED 1937

83. 21-23 FAYETTE ST., 1848

Gothic ornament was less prevalent in Mid Cambridge than Greek or Italianate, but an occasional house had Gothic Revival characteristics. A good example is the cottage formerly at 26 Divinity Avenue, built in 1848 and now demolished (Fig. 80). The most prominent feature of this house was the steeply pitched center gable with its elaborately scrolled bargeboards. Other Gothic-inspired details include the drip moldings over the windows, the diamond-paned sash, and the pointed segmental arch over the entrance door with its flanking lancet windows. In Mid Cambridge this kind of ornament was generally used in a more restrained way, with Gothic Revival bargeboards, doors, or windows appearing on houses that were predominantly Italianate or Greek Revival.

Of the various kinds of Italianate design that developed in the 1840's, the one most commonly encountered in other cities -- the asymmetrical villa with corner towers and irregular outlines -- was rare in Cambridge. One Mid Cambridge house, long demolished and known only through a drawing, exemplified the style at its height (Fig. 81). Formerly on the corner of Harvard and Hancock Streets, this suburban villa was built in 1846 for Charles Davenport.

Most Mid Cambridge Italianate houses were symmetrical, with low hip roofs and wide, bracket-supported eaves. Chief example of the type was the Valentine-Fuller house at 125 Prospect Street, built in 1848 and demolished in 1937 (Fig. 82). Built of brick that was stuccoed and scored to imitate ashlar masonry, the Valentine-Fuller house had a bow-fronted entrance bay, elaborate facade iron work, and massive paired brackets supporting the eaves. The picturesque and static character of such villas is different from the assertiveness of Melvin's still Greek Revival house at 19 Centre Street (Fig. 76). Stripped of its stucco wall covering and overhanging bracketed eaves, the Valentine-Fuller house most closely resembles the academic Regency mansion of Oliver Hastings at 101 Brattle Street (Fig. 75). Both have monitor roofs, and both, basically rectangular in form, have rounded central bays with ground-story porches and second-story ironwork balconies. The fact that the Hastings house was originally entered through the central bay makes the analogy even closer.

Another handsome villa, the double house built for Ezra Deane and George Williams at 21-23 Fayette Street in 1848, is even more restrained and severe (Fig 83). Only the delicate iron porch and balconies break the plane of the facade. The walls, like those of the Valentine-Fuller house, are stuccoed and scored to imitate ashlar masonry. The lack of heavy window and door moldings enhances the geometric quality of the blocky mass, which is terminated by a deep but thin roof overhang supported by brackets.

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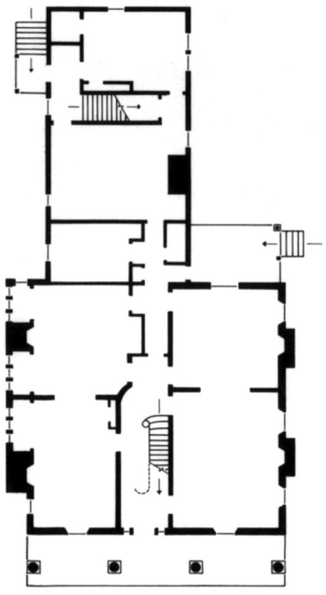
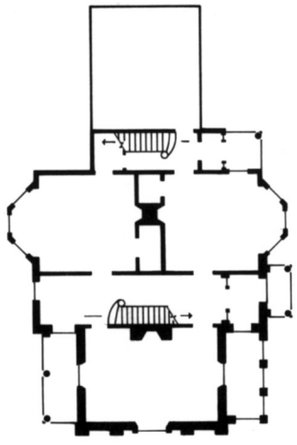
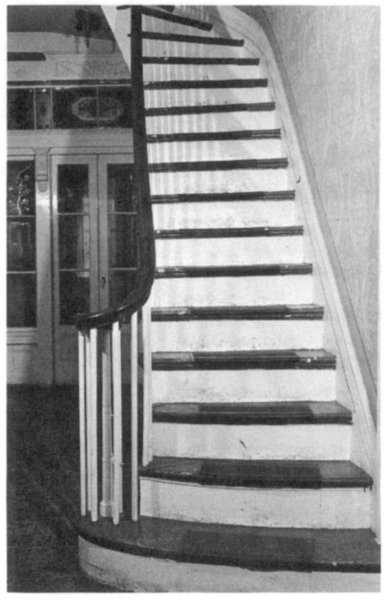


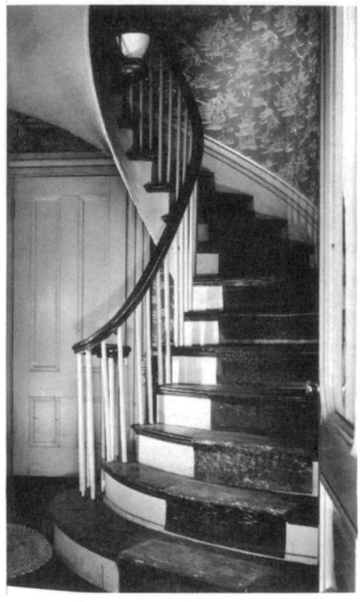
84. 38 KIRKLAND ST., 1839. PLAN



85. 19 CENTRE ST., 1842. PLAN



86. 19 CENTRE ST., 1842. STAIRS



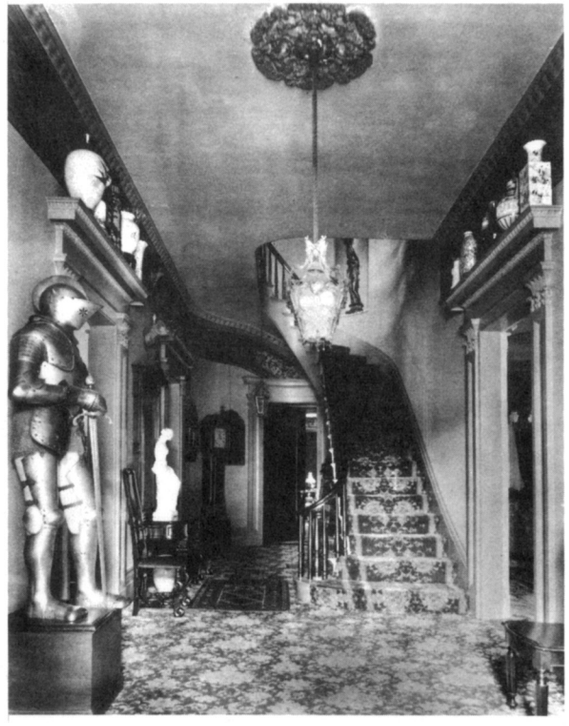
87. 7 DANA ST., 1841. STAIRS

Plans and Interiors

Changes in massing and in decorative detail occurred largely on house exteriors. Ground plans tended to follow types inherited from the eighteenth century, particularly the center-hall and side-hall plans. Even the new cross-gable houses did not involve substantial interior changes.

The Lovering house at 38 Kirkland Street has a four-room center-hall plan with rear ell (Fig. 84; cf. photo, Fig. 71). Here the entrance is slightly off center to allow for a large double parlor on the right; also unusual is the position of the entrance under the stairway rather than opposite an ascending flight of stairs. The four outside chimneys on the Lovering house are later additions; the originals would have been in approximately the same positions, but within the outside walls of the structure. This four-room plan is typical of larger houses of the period; smaller houses generally followed the side-hall plan, which had two principal rooms per floor, a side stair hall, and an ell. A typical side-hall plan would be equivalent to the right-hand two-thirds of the Lovering house plan, with adjustments in the placement of the staircase and ell.

The plan of Isaac Melvin's house at 19 Centre Street (Fig. 85; cf. photo, Fig. 76) shows that even this assertive cross-gable design has quite a conventional plan. A center stair hall divides the house; two rooms (plus an ell) are on one side, one room (plus porches) on the other.



88. 125 PROSPECT ST., 1848. ENTRANCE HALL. DEMOLISHED

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A. 19 CENTRE ST., 1842 B. 351 HARVARD ST. BY 1861. DEMOLISHED

90. GREEK REVIVAL DOOR FRAMES

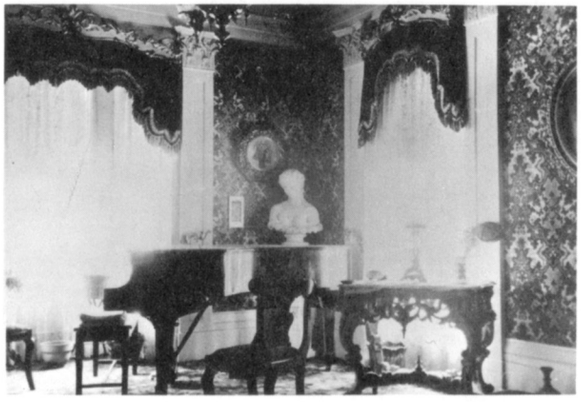
89. 997-999 MASSACHUSETTS AVE., 1841. PARLOR. DEMOLISHED

The stairs of the Melvin house (Fig. 86) follow the standard form for the period -- a long straight run finished at the top in a slight curve. More elaborately curved staircases were less common in Mid Cambridge, but a few were built into the early 1840's. A good example is the staircase of the Colburn house (1841), a Greek-Gothic cottage at 7 Dana Street (Fig. 87; exterior photo, Fig. 97). Both these stairs have the slender round balusters and scroll-shaped bottom tread that were prevalent through the 40's.

Traditional forms of trim continued throughout the period; even such Italianate buildings as the Valentine-Fuller house retained interior trim that was basically Greek Revival (Fig. 88). Doors and windows of Greek Revival houses were typically framed with broad-scaled crossetted trim, often splayed at the base in an Egyptianate manner (Fig. 89). Simpler frames had square corner blocks where wreaths, rosettes, or anthemia could be applied (Fig. 90). In important later buildings, such as the Valentine-Fuller house (1848) or the Whittemore house (1850), elaborate classical pilasters and entablatures were used (Fig. 91). Mantelpieces (Fig. 92), usually the most prominent design element in a room, followed similar principles. Pattern books were the single most important source for this interior trim (see Fig. 93), although the executed buildings rarely included as many combinations of ornament as did the books.

One of the leading Cambridge architect-builders of the period was Isaac Melvin, already mentioned in connection with his own house at 19 Centre Street (1842; Figs. 76, 85, 90A) and with the house formerly at 997-999 Massachusetts Avenue (1841; Figs. 73, 89). The

91. 329 HARVARD ST., 1850. PARLOR. DEMOLISHED 1965



A. WITH WHITTEMORE FURNISHINGS
B. BEFORE DEMOLITION

bold scale and jagged outline of Melvin's house, coupled with its vertical thrust, reflect the assertiveness of the time. Although more conservative in form, the Massachusetts Avenue house managed with its bold cupolas and heavy scale to convey the same energetic restless feeling. Melvin came from Lexington, Massachusetts, where from 1833 he worked in the Greek Revival style. By 1850 he had an office with Isaac Young in Boston. Besides his own house, he built two others (both now demolished) on Centre Street, and his name appears in various building contracts for houses elsewhere in Cambridge between 1839 and 1846. In 1845 he designed for the Old Cambridge Baptists the handsome Greek Revival edifice that is now the North Avenue Congregational Church (Fig. 37), and the following year, with Isaac Cutler, he built the Lee Street Unitarian Church, long destroyed, which a contemporary newspaper account describes as "Romanesque" in style.

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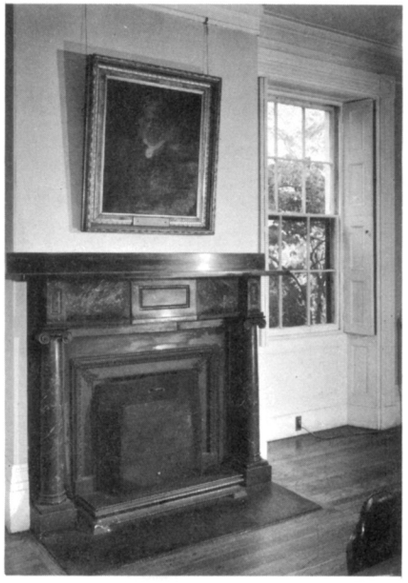
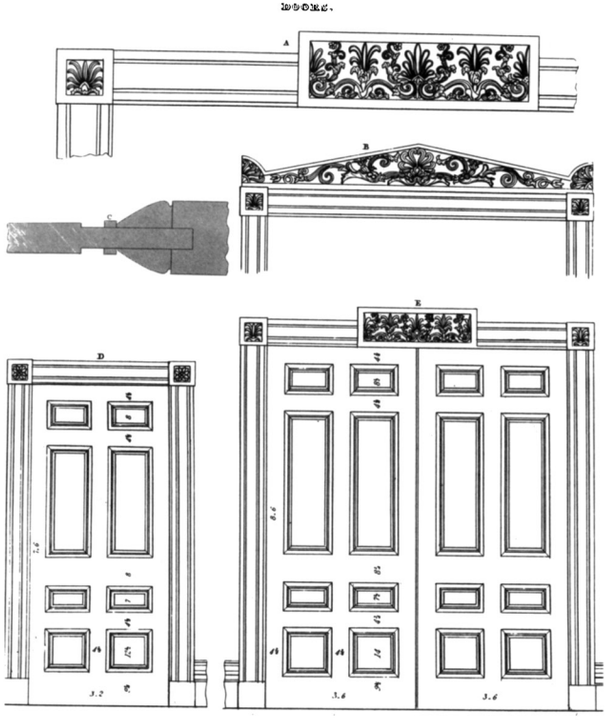


A. 48 QUINCY ST., 1838

B. 335 HARVARD ST., 1850

92. GREEK REVIVAL MANTELPIECES

93. DOORWAY DETAILS FROM ASHER BENJAMIN, PRACTICE OF ARCHITECTURE, 1836



Development Building

At the same time that important structures like Melvin's were going up in Mid Cambridge, the newly available land was filling up with less pretentious houses. Since many of these are still standing, and since in places whole blocks have survived, this part of the city affords an excellent opportunity to assess the characteristics of nineteenth century suburban development.

Considerable attention was paid to the quality of the residential communities; estate owners usually sold their property with protective building restrictions written into the deeds. The Dana heirs, for instance, stipulated that Dana property could not be used for any purpose (such as "a livery stable or a steam engine" or "any nauseous or offensive trade whatsoever") that would disturb the quiet or comfort of the neighborhood, and further stipulated that no building or fence more than six feet high was to be erected within eight feet of the street lines. Other estates were sold with similar restrictions, which applied to lots sold for speculation as well as to those meant for owner occupancy. Many developers not only showed concern for the general quality of the neighborhood but also specifically planned for variety in the size and type of houses.

Characteristic of the period is the development of former Dana land, beginning in 1839. Although the area -- a section between Massachusetts Avenue and Harvard Street extending from Ellery Street east to a line midway between Hancock and Lee (see Fig. 14) -- comprised only three and a half blocks, several independent developers were involved. Houses were built in scattered groups -- one group on Ellery Street, another on Hancock, a third on Harvard. Even these small groups were not always put up by one builder; some houses were built speculatively, others for personal use. There evidently was concern, however, with placement and with relationship to other houses. Variety was sought rather than the monotony of identical buildings.

On Hancock Street is a group of one-story cottages with porches under the overhanging roofs. Each house is a little different. 123 Hancock Street (1848, Fig. 94) is a one-story temple with a full Doric portico across the front, while 110 Hancock (1839, Fig. 95) has the portico set under the eaves along the flank. 110 Hancock has Gothic bargeboards and other Gothic detail.

Exhibiting a similar variety are two Dana Street houses that survive from a group of four built soon after the Dana mansion burned in 1839. 5 Dana (Fig. 96), with a Doric porch similar to 110 Hancock, is oriented with its long axis parallel to the street. Now set back about seventy feet from the street, the house may originally have

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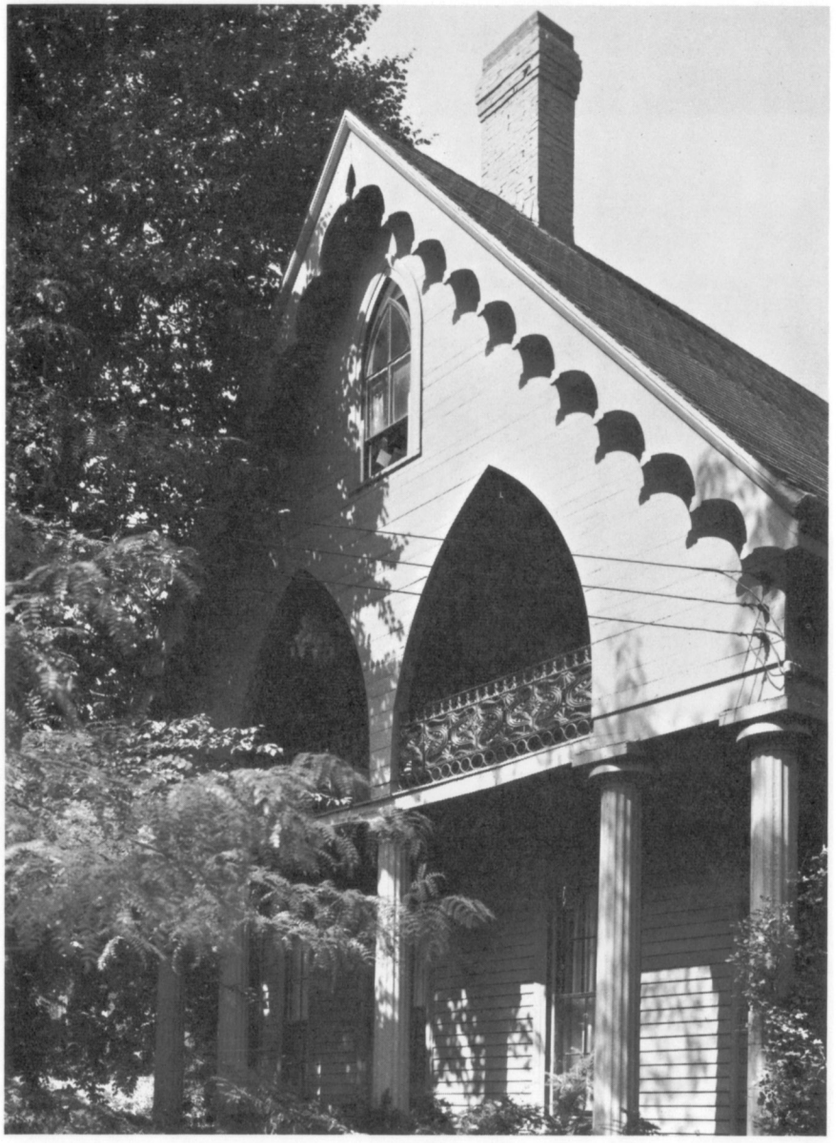
94. 123 HANCOCK ST., 1848

95. 110 HANCOCK ST., 1839

96. 5 DANA ST., CA. 1840



97. 7 DANA ST., 1841

stood at the front of the lot. Next to it at 7 Dana Street is the Colburn house, built in 1841 (Fig. 97). A one-story cottage with gable end to the street, the house has, instead of the expected temple portico and pediment, an open full-height Gothic arcade that cuts into the gable and has a fine ironwork balcony. Placed dramatically at the head of Centre Street, the Colburn house serves as a focal point for all the surrounding buildings.

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98. ELLERY ST.
GREEK REVIVAL HOUSES

99. 8 ELLERY ST., CA. 1841

100. 20 ELLERY ST., 1846

101. HARVARD ST. GREEK REVIVAL HOUSES

At the same time that this Dana Street group was being built, a group of typical two-story Greek Revival side-hall houses (Fig. 98) was going up directly in back, along Ellery Street. Responsible for both groups was Isaac Livermore, one of the most active speculative developers of the period. Although the Ellery Street houses were almost identical in plan and size, variety was achieved by the use of different porches and entries. 8 Ellery Street (ca. 1841, Fig. 99) has a one-story porch across the front; others in the group have side porches or two-columned entrance porches or simple pilastered entries. A slightly later house, 20 Ellery Street (1846, Fig. 100), has Gothic bargeboards like those shown in the simpler pattern books. (The present porch and window frames of 20 Ellery are not original.)

A similar variety of porches and entries is to be noted among a group of Greek Revival houses along Harvard Street (Fig. 101); four were built there between 1840 and 1845 by four different builders. The cost of these houses was modest; the average tax valuation (approximately equivalent to selling price at the time) was $1500-$2500.

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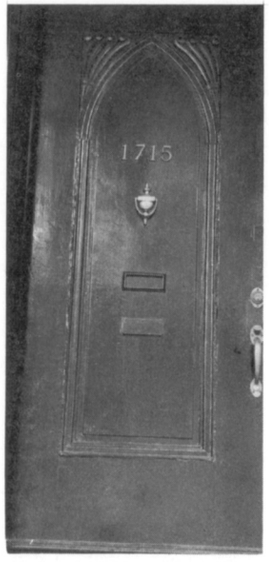
102. 106-108 INMAN ST., 1845

103. 1715-1717 CAMBRIDGE ST., 1845

104. 1715 CAMBRIDGE ST., DOOR



In another development, William Ricker and David Chandler, builders as well as real estate dealers, constructed four two-story double houses on Inman Street near Cambridge Street in 1845. Slight differences in handling create a sense of variety among these essentially similar buildings. 102-104 and 106-108 Inman Street each have fully pilastered fronts and one-story Italianate entry porches that are probably original (Fig. 102). At 114-116, a one-story Doric porch extends across the front, while the porch at 110-112 carries around three sides of the building.

On Cambridge Street between Sumner Road and Irving Street are the remaining three of four double houses built on contract for Royal Richardson between 1840 and 1845. Set in a row with their flanks to the street, they were almost identical two-story gable-roofed houses with one-story Doric porches across the front (Fig. 103). The contracts for these houses throw light on building practices at the time. In each contract, reference was made to a specific existing building that was to be copied both for appearance and for quality of materials. This practice indicates a lack of working drawings and helps to explain the use of pattern-book ornament. The Cambridge Street houses were larger and more elaborate than the ones on Inman Street and were sold to buyers from a higher economic and social level; the costs varied between $2500 and $4000, depending on the degree of interior finish specified. Use of mixed stylistic detail is verified by the specification for "Gothic sash" in one of the contracts and by the appearance of panelled Gothic doors on two of the three surviving houses (Fig. 104).

Unlike the more important houses of the period, none of these speculatively built structures shows any basic departure from Greek Revival forms. The buildings remain simple clarified masses; only the variety in placement, with alternating gable ends and flanks toward the street, suggests the individuality and assertiveness found in the larger houses.

The arrangement of these development houses is suburban, following the traditional grid-street subdivision pattern. With their slight variations in orientation, planning, and detail, the speculative groups exemplify the pleasant neighborhood quality to be achieved with modest buildings of similar date and style.

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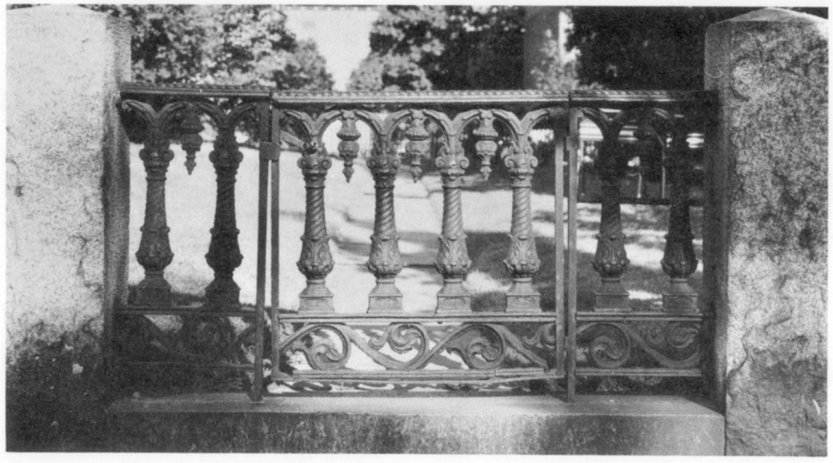

1854 - 1873

Building in Mid Cambridge accelerated in the two decades between the Walling map and the first city atlas, as a growing population and improved transportation systems increased the demand for housing. The number of buildings more than doubled during the period, both through additional estate subdivision and through more intensive land use along existing streets.

Many of the new houses reflected the urbanity of the college community and of Boston, which the area continued to serve as a suburb. Massachusetts Avenue, Harvard Street, parts of Broadway, and cross streets like Maple Avenue were filling up with houses of outstanding quality. As before, however, most Mid Cambridge building resulted from speculative development. The areas of greatest real estate activity were the northern part of the Oxford Street area and the side streets of Dana Hill.

Entrepreneurs now dealt with larger areas, sometimes even entire streets. Both sides of Bigelow Street, for example, were subdivided and sold by one developer, although the houses were put up by various builders. Large groups of such development houses still exist in Mid Cambridge, affording an excellent opportunity to observe period characteristics in environment as well as architecture.

The 1850's saw a continuation of the break from the classical that had begun in the 40's. Greek Revival buildings, even in the vernacular, were seldom put up after 1850; only the wide-pilastered Regency type continued into the middle 50's. Houses with Italianate or Gothic ornament remained popular through the decade. In general, however, the latter part of the 50's saw a waning of interest in the more romantic eclectic types.

The trend was toward academicism and a reassessment of architectural purpose, largely the result of a growing professionalism among architects. In the case of important builders, the change was reflected in a disciplined handling of design and detail rooted in the academic classic tradition and influenced by such Italianate works as Sir Charles Barry's Renaissance-inspired London clubs of the 1830's.

Mid Cambridge houses expressing the new academicism have a simplified block-like form, in contrast to the more restless and asymmetrical arrangements that set the pace in the 1840's. Nevertheless, some houses, especially those with L, T, or cruciform plans, continued the drive away from the rectangular block toward more picturesque silhouettes. The simple side-hall house with gable end to the street continued to be popular; changes in trim and a tendency toward more vertical proportions are the only indications of date.

In general, the building scale was noticeably heavy; the architectural detailing, still stemming from historical prototypes, was used to emphasize structural elements but was freely mixed and boldly handled. Classic, Gothic, and Italian details remained popular; brackets and window trim grew heavier and more elaborate. An effective foil for this sculptural detail was the flush or rusticated boarding that had been inherited from the Greek Revival but was now often used across the entire house front.

The academicism of the 1850's became even more pronounced in the next decade with the appearance of the French Second Empire style. Admiration for Paris's New Louvre (1852-57), itself a return to seventeenth century French academic sources, reinforced the mid-century trend toward disciplined academicism and formal symmetry. The new style is commonly called the mansard style in this country after its most prominent feature, the mansard roof; other characteristics include three-dimensional symmetry (emphasized by projecting center and end pavilions), monumentality of scale, dense massing, and plastic richness. The heavy sculptural ornament of the preceding decade continued.

The academic character of the few Mid Cambridge mansard houses of the 50's came not from Second Empire sources per se but rather from the general mid-century turn to academic ideals, derived via England from the Italian Renaissance. The houses were reserved and elegant, designed on square, symmetrical lines that were unbroken except for an occasional one-story bay; the mansard roof was the only significant Second Empire feature (see Figs. 114-116).

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105A. 46-48 ANTRIM ST., 1874

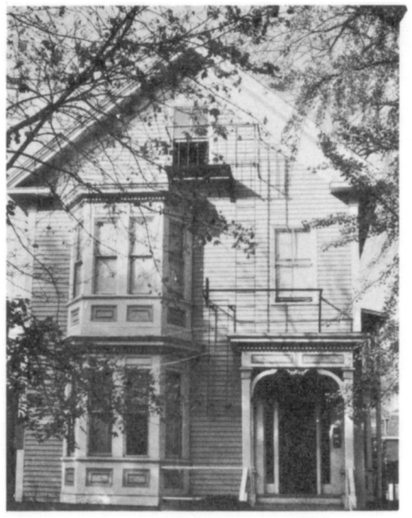
105B. 19-21 AMORY ST., 1869

Mansards began to appear on vernacular houses in the late 1850's, not so much as part of a coordinated architectural design as for reasons of prestige (in imitation of more important buildings) or of practicality (to gain additional top-story space without raising the cornice line). "French roofs" were grafted onto a variety of building types and plans, including the continuously popular side-hall, center-hall, cross, L, and T plans. The same architectural features (such as porches or bay windows) and decorative detail (such as brackets) commonly appeared on both mansard and non-mansard buildings (Figs. 105, 106). Symptomatic of this attitude were the pattern books, which frequently offered a choice of gable or mansard roofs for otherwise identical designs (Fig. 107).

Mansard-roofed houses were at the height of their popularity from about 1860 to 1875, during which time they most fully reflected the academic characteristics of Second Empire sources. Some mansards, however, had appeared in the early 1850's, while others were built as late as 1890. Of the still extant 300-odd buildings put up in Mid Cambridge between 1854 and 1873, about 190 had mansard roofs.

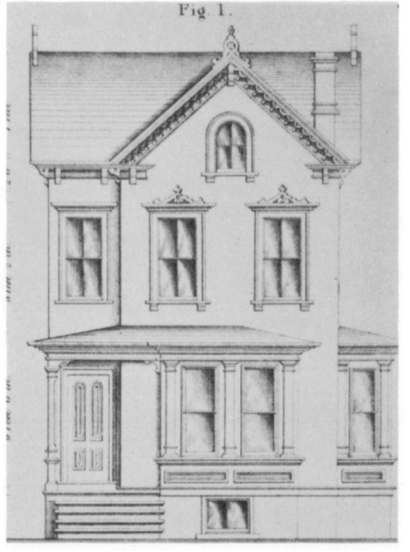
To summarize the changes in architectural character that evolved from the 1850's through the 1870's, the late 50's and early 60's showed a general conservatism, a prevalance of symmetrical plans and of robustly scaled but regular shapes (Fig. 117); the mid-60's brought a more plastic handling, with the basic rectilinear scheme often broken by projecting bays crowned by their own roofs, turrets, or towers (Fig. 133). In the later 1860's and into the 70's, buildings tended to develop broken, aggressive outlines (Fig. 139).

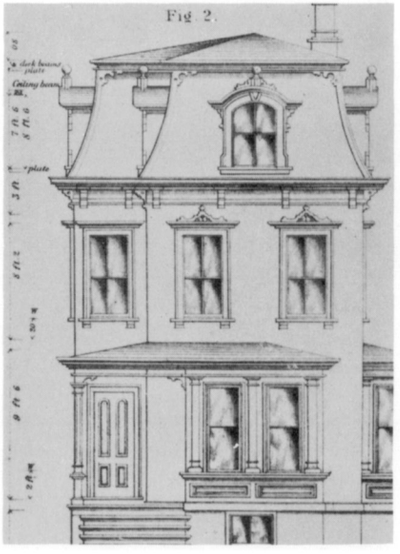
By 1870 a breakdown of the Second Empire discipline had begun; the academic clarity, ordered scale, contained volumes, and plastic flow of mansard buildings of the 60's were gradually adulterated by the medieval and picturesque influences instrumental in forming



106A. 31 SACRAMENTO ST., 1874

106B. 21 CLINTON ST., 1857





107. HOUSE DESIGNS FROM BICKNELL'S VILLAGE BUILDER AND SUPPLEMENT, 1872

the Queen Anne style. Building scale tended to become constricted, plans more irregular; a restless assertiveness, expressed in broken outlines, interrupted cornices, and angular, spiky silhouettes, supplanted the former disciplined restraint. There developed a more pictorial interest in expressive surface treatment, while sawn and built-up detail, including bosses, strapwork, and incised decoration, was substituted for robustly modelled and carved decoration.

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Henry Greenough

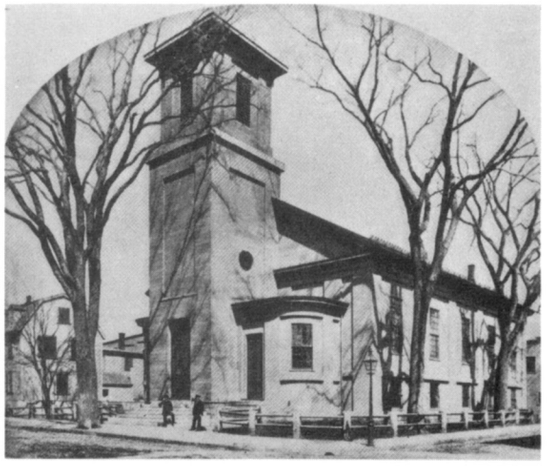
The work of the architect Henry Greenough illustrates the variety of choice available to house designers in the mid-nineteenth century. Greenough's designs in the Italianate, Gothic, and Palladian idioms reflect the eclectic approach of contemporary pattern books; his mansard-roofed houses, among the first in Greater Boston, are the Mid Cambridge buildings that best exemplify the academic discipline and formal reserve appearing in the early 1850's.

Greenough was an artistic dilettante and amateur, a member of the distinguished family that included the sculptors Horatio and Richard Saltonstall Greenough. Henry's sojourns abroad added to his work a dimension of knowledge and urbanity not usually encountered in Cambridge at the time. Although he designed one church and one important public building, his work consisted primarily of houses for friends and relatives. At least five Greenough houses, most of them along Quincy Street, were in Mid Cambridge.

Greenough was involved at an early age in designer-builder enterprises typical of the day; his father was a real estate dealer and builder, and Henry supplied designs for the family business. In 1830, at the age of twenty-two, he was asked to design a new building for the First Church in Cambridge. Built at the corner of Mt. Auburn and Holyoke Streets, this Greenough church, long demolished, was a wooden gable-roofed structure with a square foretower and a main body that was set on a high basement story and was articulated by shallow recessed window bays (Fig. 108). It reflected late Federal schemes used by Bulfinch, Benjamin, and others and already displayed Greenough's characteristic reserve.

His next known building was the house at 42 Quincy Street, designed for his mother in 1845. A square, hip-roofed structure of a heavy Italianate type, it is now covered with brown shingles that conceal the original strong corner quoining and flush boarding (Fig. 109). The building's most distinctive decorative feature, the bold scalloped canopy with turned drops above the entry, was originally repeated on two balconies, now removed, on the Cambridge Street facade. The interior, laid out on the traditional four-room center-hall plan, has a rear extension -- a delightful, narrow, one-story solarium lighted on the south by five arched windows. As in other houses of the day, the interior decorative detail is Greek Revival, drawn from the pages of Shaw, Benjamin, and Lafever.

Greenough is also credited with designing the Gothic Revival house formerly at 38 Quincy Street, the present site of Allston Burr Lecture Hall. Built for Admiral Charles Henry Davis in 1847, this was a charming but typically eclectic building (Fig. 110).



108. FIRST CHURCH, CONGREGATIONAL, 1830. DEMOLISHED

109. 42 QUINCY ST., 1845

110. 38 QUINCY ST., 1847. DEMOLISHED

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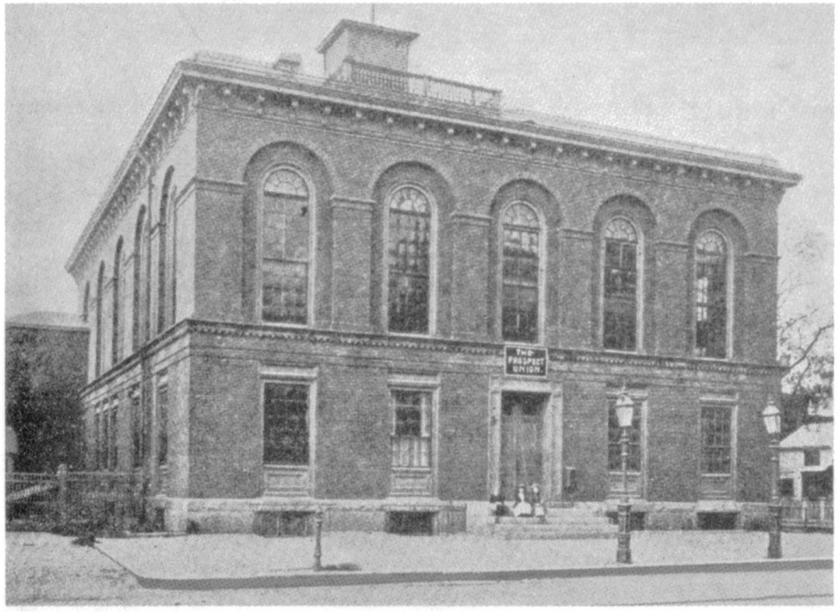

111. CAMBRIDGE ATHENAEUM, LATER CITY HALL, 1851. DEMOLISHED

112. PEIRCE HOUSE, 1849. DEMOLISHED

113. 27 CRAIGIE ST., 1854

After 1850, when he returned from a stay abroad, Greenough became a real arbiter of taste in Cambridge; his buildings of the next few years bear the stamp of his urbanity and architectural refinement.

For the Cambridge Athenaeum, built in 1851 on the south corner of Massachusetts Avenue and Pleasant Street and demolished in 1922, Greenough designed a somewhat severe, hip-roofed brick building, five bays square (Fig. 111). The main story, composed of arcaded recessed bays, was set on a high, plain basement story. Similar arcaded schemes had appeared in late Federal buildings, but the scale and total organization of the Athenaeum reflected the mid-century academic spirit.

An earlier Greenough design, the house of Professor Benjamin Peirce on Quincy Street, followed a Palladian scheme, with a raised pedimented center pavilion flanked by lower wings (Fig. 112). The Peirce house, built in 1849 on the present site of Sever Hall, was later moved to Frisbie Street and then to Oxford Street before being demolished. Greenough repeated a similar Palladian scheme in 1854 for Professor Arnold Guyot's house at 27 Craigie Street (Fig. 113), substituting an attic story for the pavilion pediment and carrying a one-story porch decorated with openwork supports and cornice across the pavilion front, proof of his capacity to ring witty and effective changes on the architectural themes of the day.

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114. AGASSIZ HOUSE, QUINCY ST., 1854. DEMOLISHED

Greenough's most significant buildings were a series of handsome academic houses with low mansard roofs. Built between 1854 and 1856, Greenough's mansards were among the earliest Greater Boston examples of this Second Empire feature. The first was built for Professor Louis Agassiz in 1854 at the corner of Quincy Street and Broadway, where the Fogg Museum now stands. A severe symmetrical building with a low straight mansard, the Agassiz house had a double flight of stairs leading to a porch above a high basement (Fig. 114). Greenough used a similar piano nobile scheme for his own house, built in 1855 at 1737 Cambridge Street, now demolished. This Italianate two-story building with low curved mansard had a high basement story with doubled windows set in shallow recessed arches.

The house Greenough built in 1856 for Edward Loring was a symmetrical brick building three bays square, also with a low curved mansard (Fig. 115). Set originally on a high foundation on a large lot at the corner of Kirkland Street and Kirkland Place, the Loring house was turned, moved back, and set on its present lower foundation at 4 Kirkland Place in 1908. Although some of the intended grandiose effect has been lost, the Loring house, with its refinement of scale and its carved and molded detail, epitomizes the urbanity and assurance of Greenough's work.

A fourth Greenough mansard, now owned by Radcliffe College and known as Warner House, was built in 1855 at 63 Garden Street for Sabra Parsons (Fig. 116). Two stories high, built of wood with corner quoins, and set on a low foundation, this house with its heavy bracketed cornice, arcaded entry porch, and one-story bays is the least classical as well as the most domestic of Greenough's mansard designs.

115. 4 KIRKLAND PLACE, 1856

116. 63 GARDEN ST., 1855

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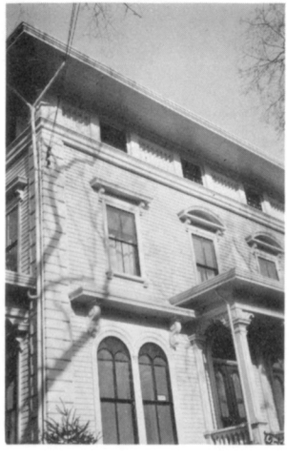
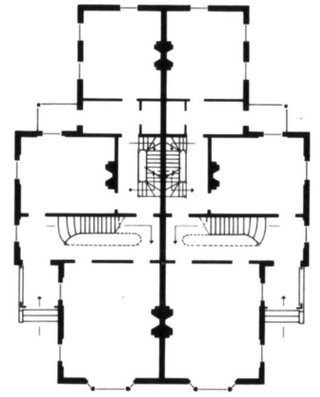


117A. 15-17 LEE ST., 1856. ARCHITECT, JOHN H. WEBBER B. ORIGINAL SIDING

1854-1860

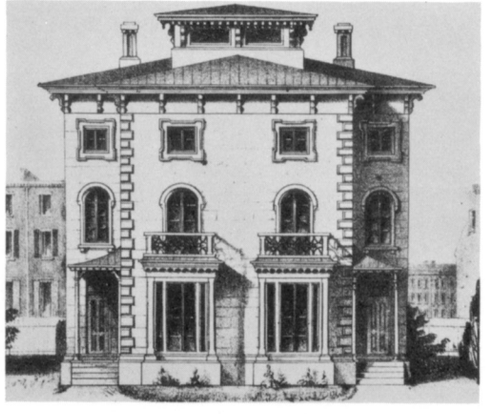
Italianate houses continued to appear in Mid Cambridge through the latter half of the 1850's. As before, the formal, symmetrical type predominated. Typical of these late, pattern-book Italian villas are two almost identical double houses built in 1856: 15-17 Lee Street and 22-24 Inman Street. The Lee Street house was designed by architect John H. Webber and built for $8,780; Calvin Morse designed the Inman Street house, taxed at $10,000. Although both buildings have been covered with artificial siding, most of the original detailing survives on 15-17 Lee Street (Fig. 117). Both houses have the cupolas and overhanging eaves seen on the two-story villas of the 40's, but the additional attic story under the eaves, together with the strong corner quoining and the boldly modelled Italianate detail, makes them higher, less romantically pictorial, more assertive, and at the same time more academic.

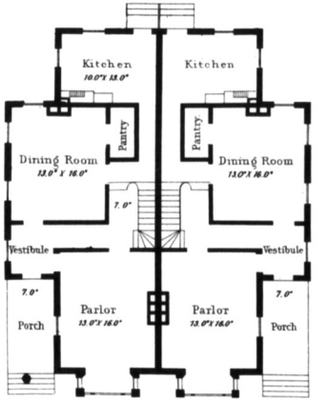
Even more assertive is the double house at 26-28 Fayette Street (Fig. 118), built in 1857 by Benjamin Colley, who had built Greek Revival houses on Prospect and Fayette Streets in the 1840's. A high, three-story structure with a low cupola-crowned roof and an overhanging bracketed cornice, it is similar in both elevation and plan to a design for a double house shown in Samuel Sloan's The Model Architect, published in Philadelphia about 1852 (Fig. 119). The stuccoed walls are scored to imitate ashlar masonry; only a pair of octagonal bays, finished with heavy Italianate balustrades, interrupts the smooth plane of the facade. The bays and the fenestration above give a strong vertical emphasis to the building. In much the same way, the serenity of Greek Revival forms had been transformed to bold assertiveness in Isaac Melvin's buildings of the



A. EXTERIOR B. PLAN

118. 26-28 FAYETTE ST., 1857





119. "ITALIAN RESIDENCE " FROM SLOAN, THE MODEL ARCHITECT, 1852

early 1840's. The interiors of 26-28 Fayette Street are noteworthy for their profusion of detail richly modelled in the Renaissance manner (see Fig. 152).

Gothic Revival houses appeared less often in the later 1850's, as the Italianate and academic styles grew more popular. One of the last pattern-book Gothic houses in Mid Cambridge is 338 Harvard Street (1859, Fig. 120). Built in the Tudor Gothic style on a cross-gable asymmetrical scheme, this house is distinguished by the small Gothic gables that slit the main cornice, by the Tudor drip caps used for window trim, and by the porch with pointed arches made of open struts.

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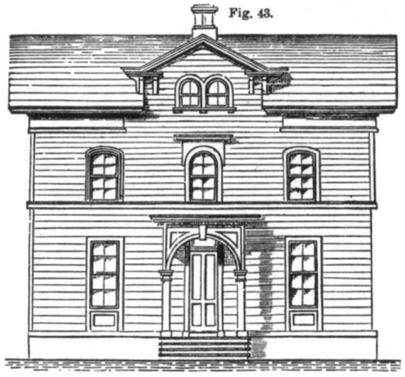
120. 338 HARVARD ST., 1859

A number of ornamental features, including those that were Gothic in inspiration, had already become part of the general vocabulary of detail and were applied, especially on vernacular buildings, without reference to the style of origin. Brackets in increasingly more complicated shapes commonly supported not only overhanging eaves but also entry hoods (Fig. 106B). Chamfered posts and curved struts (see Fig. 130) replaced the more classical columns and entablatures of Greek Revival porches. The forms of even the most regular buildings were broken by one- and two-story octagonal bays, and the surfaces were further enlivened by Italianate or Gothic window and door moldings.

Despite the variety of ornamentation, the buildings remained rather simply organized. One feature, the center gable, came into increasingly common use during the 1850's. A center-gabled pavilion over an open porch had appeared as early as 1842 in Mid Cambridge, in a Greek Revival house at 10 Trowbridge Street (Fig. 121). The double house at 326-328 Broadway (1851, Fig. 122) has a much broader center gable than the Trowbridge Street house; the later date is also indicated by the bold detail and the huge paired cornice brackets with heavy turned drops.

121. 10 TROWBRIDGE ST., 1842

122. 326-328 BROADWAY, 1851



123. DESIGN FROM JACQUES, THE HOUSE, 1859

124. 12 KIRKLAND PLACE, 1857. BUILDER, ISAAC CUTLER

125. 9 KIRKLAND PLACE, 1855. BUILDER, ISAAC CUTLER

Other center-gable schemes included one particularly appealing version, the known examples of which were built between 1855 and 1860. This type had a very small center gable derived from the pattern book Tudor form. Daniel Harrison Jacques showed the scheme in his book, The House, a Pocket Manual of Rural Architecture, published in 1859 (Fig. 123). By 1857 Isaac Cutler had already built a house of this kind in Mid Cambridge at 12 Kirkland

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126. 11-13 CLINTON ST., 1856

127. 26 MAPLE AVE ., 1875

Place (Fig. 124). He had also used a slightly different form in 1855 for the house at 9 Kirkland Place (Fig. 125). (The porches on both these houses were glassed in at a later date.) The latter type persisted; in a very late example, built in 1876 at 19 Irving Street, the center and end gables are filled with Queen Anne scroll work.

Most of the center gables were designed on broader lines. 11-13 Clinton Street (1856, Fig. 126) is an especially interesting example. A double house built on a T plan, it has small set-back entry wings that flank the main block of the house. A similar arrangement with several alternative facade designs is included in Edward Shaw's The Modern Architect (Boston, 1854). The elaborate exterior detail of 11-13 Clinton Street includes round-headed windows with drip caps molded in elaborate academic foliage patterns. The unusual one-story porch across the front, supported by huge open brackets, has slender banded Gothic columns with mushroom-shaped capitals.

The most typical center-gable houses had the entries centered under the gable. The type was extremely popular for both double and single houses from the 1850's until the 1870's and later. The persistence of the type is indicated by the house built in 1875 for Charles Harding at 26 Maple Avenue (Fig. 127). Here the center gable and the use of rusticated boarding reflect the influence of center-gable mansard houses built some fifteen years earlier. The late date of 26 Maple Avenue is more apparent on the interior (see Fig. 153) than on the exterior, although the incised linear ornament on the brackets is characteristic of the 70's.

Besides the ubiquitous center-hall and side-hall plans, T-shaped and L-shaped plans were popular in the 1850's, carrying on from the forward-looking cross-gable designs of the 40's. 26-28 Fayette Street (Fig. 118B) is T-shaped; each half of this house follows an L plan, used also for detached houses. (The rear ell is not taken into consideration in the designation of a plan as L- or T-shaped.)

1860 - 1873

The mansard roof, introduced to Mid Cambridge by Henry Greenough in the 1850's, was firmly established in the vernacular by 1860. Most mansards of the 60's continued the formal, symmetrical organization of late Italianate houses. The increased refinement of detail and the growing emphasis on the center axis are signs of the greater knowledge and sophistication of the period's builders. By the end of the decade the central axis had acquired a strong vertical movement, at first with gabled interruptions of the mansard roof and later with mansard towers that projected above the roof line.

At the same time, a smaller number of houses were asymmetrical and irregular. The earlier examples retained a certain stability as the result of the heavy horizontal mass of the mansard, but as roof pitches became steeper and outlines more broken, there resulted a restless and energized form closely allied to the dynamic experiments of the Queen Anne style.

In larger houses the central bay was accentuated by a porch or pavilion, the latter an echo of the large-scale pavilions found on contemporary public buildings. An early, heavy example is the square, three-bay house with a straight-sided mansard roof built in 1863 at 148 Hancock Street (Fig. 128). In a combination of different styles, the porch has open pointed arches, and the window trim includes drip caps; both features derive from pattern-book Gothic detail.

A more disciplined and robustly plastic treatment may be seen in the house with flaring roof, huge paired cornice brackets, and boldly scaled detail built in 1864 at 1665 Massachusetts Avenue (Fig. 129).

128. 148 HANCOCK ST., 1863

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129. 1665 MASSACHUSETTS AVE., 1864. BUILDER, CHARLES WELLINGTON

130. 1627 MASSACHUSETTS AVE., 1862

The builder, Charles Wellington, was also responsible for the house at 1033 Massachusetts Avenue and for a number of houses on Oxford and Wendell Streets. The formal character of 1665 Massachusetts Avenue is further enhanced by the open balustraded platform across the front. Similar balustraded platforms, suggesting elevation above the street level, appear on many houses of the period. On houses where the central porch is not dominant, balconies frequently relieve the planar facade.

In the late 50's and early 60's, the peaked gable of the center-gable house was frequently replaced by one with a mansard profile. A handsome example of the type, the Charles Saunders house at 1627 Massachusetts Avenue (1862, Fig. 130), has the same boldly scaled formal character seen in nearby 1665 Massachusetts Avenue.

131. 6 MAPLE AVE., 1860

132. 20 SACRAMENTO ST., 1852. MANSARD ADDED 1869

In other examples, a serenely sober scale, inspired by stone construction, is established by the bayless, smooth-boarded, rusticated facade treatment that serves as a foil for the mixture of Gothic and Italianate detail. The house at 6 Maple Avenue (1860, Fig. 131) is one of the earliest examples of the type, which again represents a trend established in Italianate houses of the previous decade. The continuity of the two styles is readily visible in the house at 20 Sacramento Street (1852, Fig. 132). Here the original roof, probably a low hip, was replaced in 1869 by a high curved mansard. The bracketed cornice is atypical for both 1852 and 1869, but the classicism of the earlier window details was carried on in the broken pediments of the mansard dormers. Three of the four sides of 20 Sacramento were treated as major facades; in an unusual detail, the simulated ashlar masonry of the street facade was continued around the corners to become quoins on the adjoining sides.

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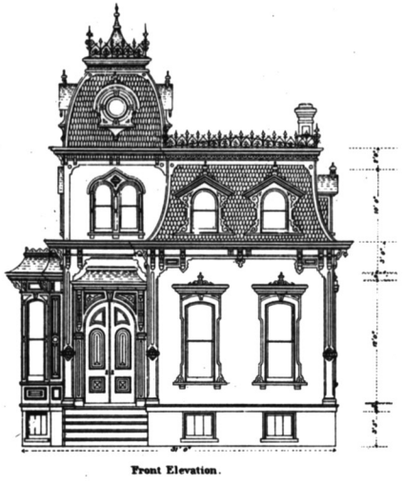
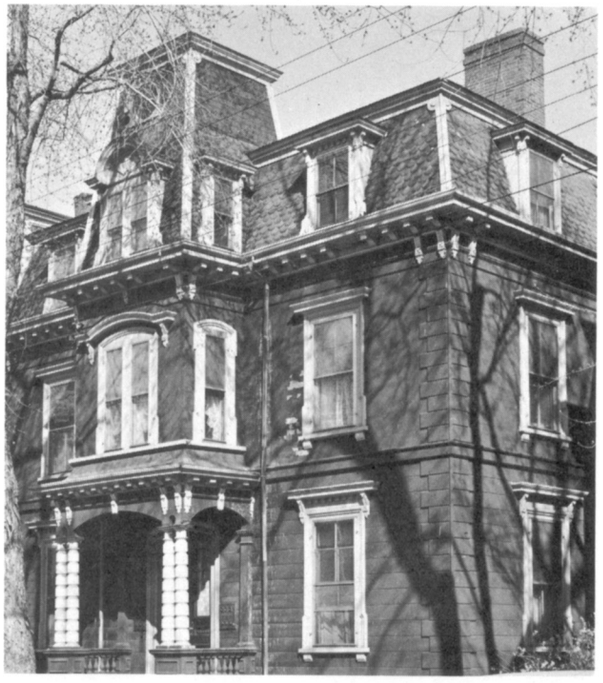
133. 5 BIGELOW ST., 1869

134. 26 CLINTON ST., 1862. BUILDER, E.A. STEVENS. TOWER ADDED, 1870'S

135. DESIGN FROM BICKNELL'S VILLAGE BUILDER AND SUPPLEMENT, 1872



Front Elevation.



136. 22 BIGELOW ST., 1870

Houses with a pavilion on center axis were similar; they also were frequently built of wood rusticated to imitate ashlar masonry. The two-story house at 5 Bigelow Street (1869, Fig. 133) is an early example of the pavilion scheme, which was soon to develop into the full-fledged tower. A recent porch remodelling has destroyed the coherence of 5 Bigelow's facade.

Mansard towers rising above the contained volume of building and roof began to appear at the close of the decade. The earliest retained their Second Empire character. Although added in the 1870's, the little convex corner tower of 26 Clinton Street (1862, Fig. 134) is thoroughly plastic in spirit. With its lunette windows and hipped cap roof, this tower is similar to one on a design in the 1872 edition of Bicknell's Village Builder and Supplement (Fig. 135).

At the same time, the blocky frontal scheme with bold rectangular center tower used for the house at 22 Bigelow Street (built in 1870 on the present site of City Hall) is so dense that it seems compressed (Fig. 136). The monumental quality of this house is further emphasized by the overscaled mixed architectural detail.

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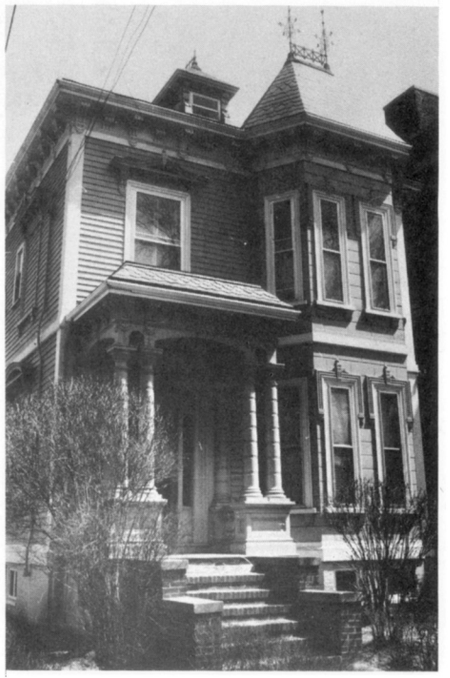
137. 8 MAPLE AVE., 1874

138. 334 BROADWAY, 1867. TOWER, MANSARD GABLE, 1870'S



139. 16 PRESCOTT ST., 1873. BUILDER, JOSEPH LITTLEFIELD

By the 1870's both the formal symmetry and the academically correct sculptural ornament of the 60's began to be discarded. Flat, incised details without recognizable historical prototypes became more common as the verticality of towers and houses continued to increase. The planar treatment of some facades continued, overlaid now by a network of nailing strips outlining the major architectural divisions. In other houses the planar wall was discarded in favor of a broken active surface.

The break with the robust shapes of the 1860's appears in the house at 8 Maple Avenue (1874, Fig. 137). Although its monumental ancestry is still apparent, the center tower has become very slight, its form angular, and the detail light and thin.

Typical of the pinched verticality and aggressiveness of outline appearing in the 1870's are the tower and mansard gable added to the house at 334 Broadway, originally built in 1867 (Fig. 138). The bracketed balcony supports, incised window caps, and iron tower cresting are typical of the inventive non-historical detail of the 70's and are very different in appearance from the sculptural and classically oriented pediments and window caps of the older part of the house.

The mansard roof of the house built in 1873 by Joseph Littlefield at 16 Prescott Street is almost the only reminder of its Second Empire ancestry (Fig. 139). Again the whole composition, compressed and pinched in scale, with its spiky, iron-crested, chateau-roofed bay and its thin, dry, grooved decorative detail, is linear and non-plastic.

The asymmetrical L and T plans of the 1850's continued into the 60's but appeared less frequently. One example is the house at 26 Trowbridge Street (1866, Fig. 140), notable for its anticipation of the flatter detailing and stick style articulation of the 70's. Similarly articulated is the house at 1105 Massachusetts Avenue (1873, Fig. 141); here the asymmetrical plan and organization are emphasized by the high, chateau-roofed tower and the recessed entrance.

Mansard roofs appeared frequently on smaller houses of the period, especially on one-story cottages. Providing a full second story, the mansard increased the space and comfort of these modest dwellings. The center pavilion scheme is common on such houses, giving them qualities of solidity and dignity rarely achieved on buildings of this scale. For instance, 23 Maple Avenue (1868, Fig. 142), with its smooth rusticated walls capped by the block-like roof, is so compactly massed that, in spite of its small size, it has the bulkiness of stone.

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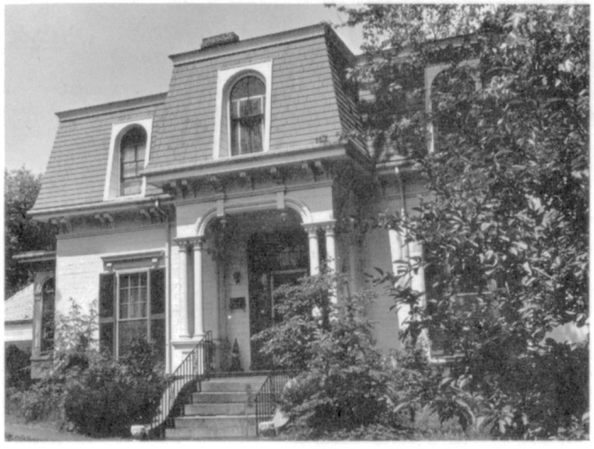
140. 26 TROWBRIDGE ST., 1866

141. 1105 MASSACHUSETTS AVE., 1873

142. 23 MAPLE AVE., 1868



143. 26 INMAN ST., 1869

144. 17 INMAN ST., 1871

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145. 357-359 HARVARD ST., 1867

146. 84-86 ELLERY ST., 1878

The less compactly organized one-story cottage at 26 Inman Street (1869, Fig. 143), with its high curving mansard, has a more flowing quality. Much of its effect lies in the contrast of correct academic detail against unexpectedly narrow clapboards.

An harmonious balance of proportions between first story and mansard is less evident in cottages built in the 1870's. 17 Inman Street (1871, Fig. 144) reflects the new verticality of larger houses by its immensely heightened mansard, which culminates in a small monitor at the peak. The center pavilion, with its pediment carried above the roof line, gives additional vertical emphasis. Although the dormers of 17 Inman Street are capped by classical pediments, the other detail, such as the porch capitals, is remarkably inventive.

Although cottages and row houses were more prevalent forms of low-cost housing, a number of double houses with end bays were built in Mid Cambridge from the mid 1860's. Their popularity can partly be ascribed to the fact that, although even the plainest looked like an impressive private residence, they met the need for comparatively modest city accomodations. Mansard versions particularly are evocative of the important formal end pavilion scheme of the high Second Empire style. The double brick house with round end bays at 357-359 Harvard Street (1867, Fig. 145) illustrates the impressive scale but restricted ornament of the vernacular type. Mass produced detail, such as the panelled stone window caps, provides the only decoration. A decade later the same scheme was used at 84-86 Ellery Street in a double house with octagonal bays (Fig. 146). The smooth swelling forms now appear angular and impoverished.

Row houses appear to have been more common in the 60's and 70's than ever before. A result of the growing pressure for housing and the need for denser land occupation, they bring an urban note to Mid Cambridge. Both the continuous street facade and the more urban

147. 63-69 OXFORD ST., 1871.
BUILDER, CHARLES WELLINGTON

148. 413-425 BROADWAY, 1868.
CARPENTER, GERSHOM BURNHAM

149. 407A-11 BROADWAY, 1874-76.
BUILDER, FRED POPE

materials (largely brick trimmed with cut stone) create a streetscape remarkably different from that produced by detached wooden houses. Few Mid Cambridge row houses were built of wood; one example at 63-69 Oxford Street (1871; builder, Charles Wellington; Fig. 147) has simplified window caps and generally a rather watered down classicism associated with lower cost mansards. In brick row houses (such as 413-425 Broadway, 1868), even this ornament is given up, and simple granite sills and lintels are used (Fig. 148). Both these rows have planar facades interrupted only by porches or hoods at the entrances.

The row-house group at the corner of Broadway and Dana Street (407A-411 Broadway and 51-57 Dana, built by Fred Pope) retain much of the same planar quality, but they have end pavilions that break the plane of facade. Recessed entrances and dormers create patterns of light and shade consistent with the date of 1874-76 (Fig. 149).

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150. 19-21 ½ INMAN ST., 1875-77

At about the same time a more elaborate row was built at 19-21 ½ Inman Street (1875-77, Fig. 150). This row, taxed at $7,000 per unit, has elaborately incised and decorated window caps and richly carved entrance porches. All the row houses of the 70's are markedly more vertical in appearance. This verticality is enhanced by the pavilion treatment of the bay windows, with their roofs carrying upward the forms of the bays.

The Inman Street row also illustrates the growing scale of real estate development in the period. Not only was the developer, James Luke, responsible for several other houses along Inman Street, but he held them as investment property at least until 1894, renting out the different units.

In another development, Albert Vinal acquired the land on both sides of Bigelow Street; he sold most of the lots to individual housewrights and masons, each of whom built one house for sale to an individual owner. Most of the houses were built between 1869 and 1874. Although no attempt was made to build identical houses, there is a consistent appearance to the group because of the relatively short time span involved. Evidently some thought was given to maintaining a continuous roof line, since houses on the lower part of the sloping street were built on high basements. Most of the houses were high priced for the period; the average cost was about $11,000.

Contemporary low-cost cottage developments tended to be more uniform in appearance. Unlike the earlier Greek Revival groups with their constantly varying porches and roof orientation, large groups of mansard cottages, such as were built on Inman Street in the late 60's and 70's (Fig. 151), exhibited little variation in siting or roof lines. Monotony was avoided by the plastic quality of each block-like cottage, and small details were different enough to provide variation.

151A. 92 INMAN ST., 1873

151B. 95 INMAN ST., 1873-77

Interiors

As in the preceding decades, interior trim between 1854 and 1873 did not vary much despite exterior differences of style. Ornament was substantially coarser and more ornate than that of the Greek Revival. The tendency toward coarseness and increased ornament became stronger by the end of the period, as seen in a comparison of the interiors of 26 Fayette Street (1857, Fig. 152) and 26 Maple Avenue (1875, Fig. 153).

Stairways continued to have a long, straight run. The tight top curve seen in stairs of the 1840's (Fig. 86) carried on through the 50's (Fig. 152A), but bulky newel posts and turned balusters replaced slender dowel balusters. The trend toward bulkiness continued in the succeeding decades, coupled with a new angularity. At 26 Maple Avenue (Fig. 153A), there is no longer a graceful curve at the top of the stairs, but rather a sharp right-angled turn, with the change of direction emphasized by a newel post that breaks the continuity of the railing. The bottom newel is square and blocklike instead of rounded. The next step will be the sharp-angled three-run stairs of the Queen Anne style.

Mantels in the 1850's and 60's were commonly the simple round-arched type, generally of white marble (Fig. 152C). Door frames and cornices continued the patterns of the 40's, often with a Renaissance richness (Fig. 152B). By the 70's the same coarseness and angularity observed in staircases had taken over, along with incised linear ornament (Fig. 153B); forms that were basically classical took on an entirely different feeling from those of the Greek Revival (cf. Fig. 92A).

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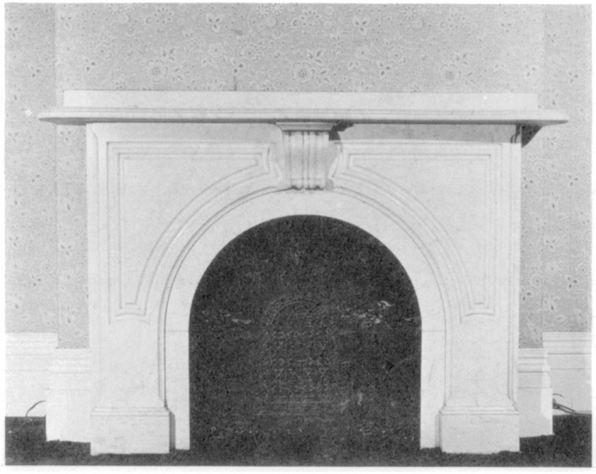
152. 26 FAYETTE ST., 1857

A. STAIRS

B. DOOR LINTEL AND CORNICE

C. MANTEL



153. 26 MAPLE AVE., 1875

A. STAIRS

B. MANTEL

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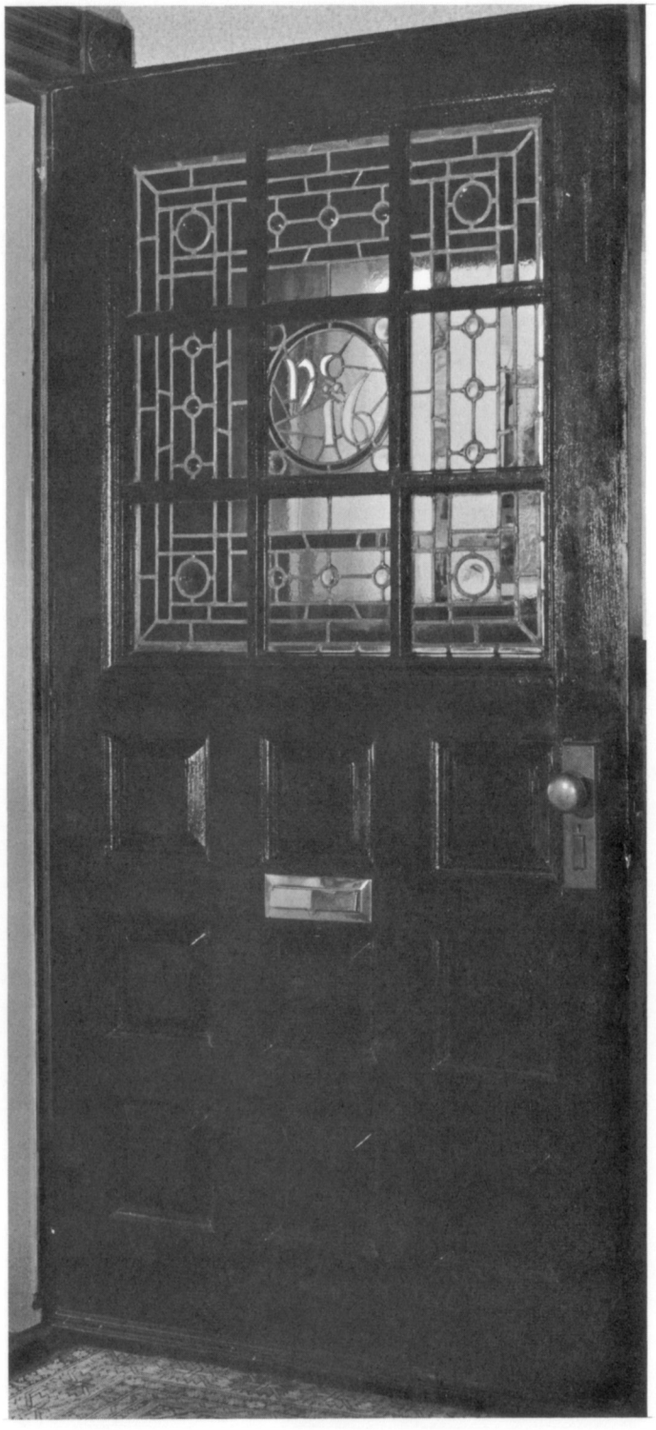

The last three decades of the nineteenth century were a time of great expansion in Cambridge. Population rose from 40,000 to 90,000, and the number of buildings increased proportionately. Whereas the older areas of the city were already extensively built up, many tracts of land in Mid Cambridge were still undeveloped. Thus, in contrast to East Cambridge, where the buildings of the late nineteenth century had to be crowded between and behind older structures, there was room in Mid Cambridge for large buildings and for new streets and subdivisions. Sixty percent of the area's houses were built after 1873.

Mansard-roofed houses remained popular through the 1870's, with a few examples found in the 80's. The later mansards frequently showed Queen Anne or Colonial Revival influence. Towers and turreted pavilions reflected the restless outline and asymmetrical massing of the Queen Anne, and classicizing ornament gave way to flat, incised decorative detail.

The dense, vertically scaled house at 1746 Cambridge Street (1887; architect, James Fogerty; Fig. 154) illustrates both the importance of towers and the flatness of contemporary detail (as in the sun-burst pediments on the bays or the running bands of incised ornament). 1727 Cambridge Street (1886; architect, Isaac McLean; Fig. 155) reflects the Colonial Revival in its thin dentil cornice, pedimented front porch, and center dormer. Emphasis on surface patterning as opposed to plastic modelling is apparent in 369 Harvard Street (1877, Fig. 156). The patterned brickwork and the incised detail of the stone window lintels are also characteristic of early Queen Anne ornament.

These buildings reflect only superficial influence from contemporary Queen Anne styles, since the influence is confined to ornamental details. In contrast, the row houses with high mansard roofs built in 1887 at 23-29 Ware Street (Fig. 157) have the more plastic and textural treatment associated with the Richardsonian manner.

The most significant trend of the 1870's and 80's was the appearance and development of the Queen Anne style. Since the emergence of the new style coincided with a local building boom, Mid Cambridge has an abundance of Queen Anne buildings of great vigor and inventiveness in a wide variety of types.

While there are larger and more important Queen Anne houses in other parts of Cambridge, especially on Avon Hill and along Brattle Street, and much simpler examples in East Cambridge and Cambridgeport, nowhere in the city is there such a range in scale and

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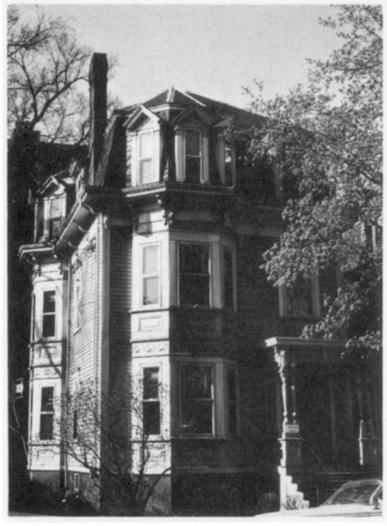
importance, in type and development, as in Mid Cambridge. From mansion to tenement, from noted architect to anonymous carpenter, examples abound.

During this thirty year span, roughly three stages of development can be traced. In the ten years following the first appearance of Queen Anne architecture in Cambridge in the early 1870's, the new decorative details were applied to buildings that were still essentially traditional in shape, massing, and ground plan. In the second stage, roughly the mid 1880's, a new treatment of the basic three dimensional building form emerged. The rectilinear box disappeared except in the cheapest houses and was supplanted by forms that were irregular in both plan and outline. Bays and rooms projected in different directions, corners were hollowed, massing was asymmetrical. Each irregularity of plan was expressed in the roof; the simple triangular gables and foursquare mansards were replaced by irregular groupings of gables and hipped roofs, turrets and dormers. One pitch of the roof sloped down and out to cover a porch at the first story level, turrets projected beyond the roof silhouette, chimneys sprouted from dormers. Surfaces were covered with a variety of materials, set in patterns that vary with the change of light. Light and shade are the key to understanding this architecture; the projections, hollows, and irregularities are modelled and defined by the play of light. As the light shifts, the building appears to change, creating continuous alterations and transformations of the forms.

The most exuberant manifestations of Queen Anne style were dying down by the end of the 1880's, and in the last decade of the nineteenth century two trends appeared. One, the shingle style, with its continuous surfaces and curvilinear shapes, had originated a decade earlier in the work of H. H. Richardson and other architects but made its first appearance in Mid Cambridge at this time. The second, which began with the application of decorative detail borrowed from Georgian and Federal architecture to buildings still Queen Anne in form and plan, culminated in a return to the simple geometric shapes and symmetrical organization of the late eighteenth century. The stage was set for a full-scale archaeological revival.

Earlier in the nineteenth century, there had been a notable lag between the appearance of architectural innovations and their adaptation into the Cambridge vernacular. After 1870 the process of transformation speeded up, undoubtedly due to the proximity of the creators of the new style, H. H. Richardson and his contemporaries, and their buildings. House pattern books played a smaller role with both patron and builder; indeed, house types often appeared in Cambridge before or at the same time as their popularization in the pattern books.



154. 1746 CAMBRIDGE ST., 1887.
ARCHITECT, JAMES FOGERTY

155. 1727 CAMBRIDGE ST., 1886.
ARCHITECT, ISAAC McLEAN

156. 369 HARVARD ST., 1877

157. 23-29 WARE ST., 1887

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158. 36 IRVING ST., 1873

159. 1105 MASSACHUSETTS AVE., 1873, STABLE

160. 35 PRENTISS ST., 1877

The earliest house in Mid Cambridge with Queen Anne features was built at 36 Irving Street in 1873 for C. Frank Whittemore (Fig. 158). It has important differences from contemporary mansards such as the one at 1105 Massachusetts Avenue (Fig. 141). In the mansard, the structural skeleton is expressed by the horizontal and vertical nailing strips, and some of the ornament, notably in the stable (Fig. 159), forecasts the textural experiments of the true Queen Anne. In this respect, it differs from earlier mansards with their Second Empire decorative details. Yet the form of the building remains simple and precisely defined. The Irving Street house is also a simple rectangular block, but its form is obscured by the treatment of the front bays. The conventional ground-level octagonal bays are continued in the second story by a rectangular overhang topped in turn by pyramidal turrets that project above the hipped roof. Tracery arches with pyramidal drops link the lower bay to the overhang. Between the two strongly projecting bays, a central axis is emphasized by the gabled hood over the front door. Its pediment is filled with jig-saw work, and this is repeated in the pediment of the dormer window directly on axis in the roof. A heavy cornice at the eaves is linked to the roof overhang by bulky brackets. All of these devices create a play of light and shade that breaks up the appearance of the solid geometric form and plays down or disguises the rigid symmetry of the design.

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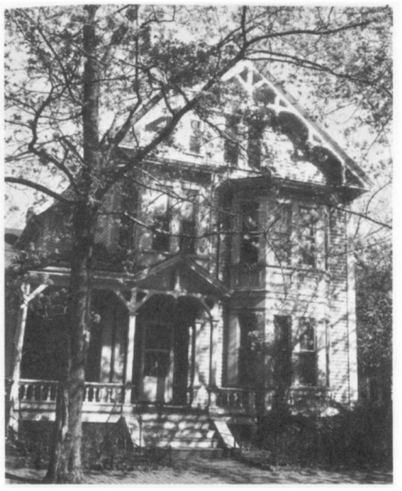
Another transitional house is 35 Prentiss Street (1877, Fig. 160). Its L-shaped plan derives form Italianate ground plans of two decades earlier, but the crispness and linearity that accompanied such designs are replaced by a more plastic treatment. The cross-gable roof has hipped end gables with hipped dormer windows set in, and the two wings are connected by a porch. Above, the angle is filled by a three-sided pavilion that terminates in a truncated pyramid. Both the exterior and the ground plan are reminiscent of designs appearing in house pattern books in the 1850's and 1860's, such as Holly's Country Seats (1863), but the interior detail, such as the woodwork and the arches in the dining room and hall, is characteristic of vernacular Queen Anne.

Small houses at this time are usually the familiar side-hall type given a "modern" look by slight changes in the facade treatment. A good example, 12 Clinton Street (1881, Fig. 161), has spoke tie beams in the gable end. The base of the smaller second story bay window curves out to the cornice of the larger first story bay. The small porch at the front door is deeper than in older buildings, thus avoiding the defects Holly singles out, i.e., "a want of relief from monotony and absence of shadows." A few years later, similar houses, such as 172 Hancock Street (1884, Fig. 162), are made interesting by even more shadow-creating detail. The porch on two sides of the house breaks into the vertical edge, a small bay projects over the porch, and the continuous two-story bay creates a strong vertical in opposition to the horizontal line of the porch. The gable line is broken by hammer beams as well as by the center tie beams. Thus, the traditional box-like shape of the building is disguised, and an effect of laciness and insubstantiality is created.

The most impressive side-hall house in Mid Cambridge is the one at 16 Sacramento Street (Fig. 163), believed to have been designed by the firm of Van Brunt and Howe, and built in 1883 for the owner of the Shaw Furniture Company in East Cambridge. The facade is divided into two levels by a wide band of vertical flush boarding, set off from the shingles above and the clapboards below by thin projecting moldings. In place of the conventional projecting porch, the side of the house has been hollowed, and the wide entrance leads into a porch vestibule with windows divided by low turned posts. Above this entrance, an oriel bay projects and extends two stories to a curved dome-like tower above the gable end. A rear wing with a hipped roof was added later to provide additional space, but the original house had a conventional side-hall plan. Its scale and the carved decoration on the interior make it one of the most admirable houses of the period.

The Shaw house at 16 Sacramento Street is unusually vertical in appearance for a Queen Anne house. More characteristic is the low

161. 12 CLINTON ST., 1881



162. 172 HANCOCK ST., 1884

163. 16 SACRAMENTO ST., 1883 and 1893. ARCHITECTS, VAN BRUNT & HOWE (?)

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164. 314 HARVARD ST., 1881

165. 11 TROWBRIDGE ST., 1885

and rambling house at 314 Harvard Street (1881, Fig. 164), Here the full impact of the Queen Anne style can be felt. The basic geometric form of the building has been disguised by the setbacks and projections, overhangs, and penetrations of forms. One part of the roof slopes down to act as covering for the porch, which projects beyond the entrance facade. Next to the porch a gable-ended section overhangs a small bay window. The large gable of this section is echoed by the smaller gable of the dormer in the porch roof, and this, too, surmounts an octagonal bay. Windows are placed asymmetrically and freely, in response to the interior arrangement. Unfortunately, the present white asbestos shingles give an appearance of crispness and hardness not found in houses where the original siding is preserved. Contemporary publications show that houses of the period were customarily painted in earth colors, low in intensity and dark in hue. Olive greens, bark brown, granite and brownstone colors were recommended, as well as deep reds and purples. Frequently suggested was a combination of dark red walls with olive or brown trim.

By 1886 the traditional L-shaped plan was almost completely disguised by the irregular forms added to or subtracted from its original two wings. At 11 Trowbridge Street (1885, Fig. 165), a porch with a triangular gable projects beyond the front wing, and the side wing is hollowed to form a covered balcony on the second story. Each story projects slightly beyond the one below, and the horizontal bands of shadows thus created counteract the vertical thrust of the chimney, a panel of which runs outside the wall, disappears behind the gable end, but re-emerges at its peak. Patterned shingles in a soft dark brown, cast ornaments set in the brick chimney, and turned posts add to the richness and variety of surface. The appearance of the house has unfortunately been marred by the conspicuous fire escape and by the unsuitable porch posts.

This type of house appears in many variations, with hipped as well as two-pitched roofs. Perhaps the best illustration of the enormous variety of Queen Anne within a few basic house shapes is to be found on Garfield Street. Aside from L-shaped houses such as 36 Garfield (1887; architect, James Fogerty; Fig. 167), there are center-hall types. 31-33 Garfield (1886, Fig. 166) is cross-gabled although not L-shaped; 45 Garfield (1886; architect, W.E. Woodward; Fig. 168) has a hipped roof. Common to all are deep porches carried across the facade, towers and bays placed in varying positions, and gabled hoods over the porch entrances. The intention throughout is to create a constantly varying surface, the richness of which is enhanced by the shadows cast by different parts of the building and by trees and foliage nearby. A great variety of ornament is used. Cast mastic or terracotta plaques with swirling naturalistic foliage (or in at least one case, a woman's head) are placed in pediments (Fig. 169A) and on chimneys. Porch balusters vary in form. Chippendale patterns are common, as well as spindle forms; the latter often form a fretwork along the roof edge of the porch (Figs. 169B, 170, 171). Turned posts appear in a variety of patterns.

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166. 31-33 GARFIELD ST., 1886

167. 36 GARFIELD ST., 1887. ARCHITECT, JAMES FOGERTY

168. 45 GARFIELD ST., 1886. ARCHITECT, WILLIAM E. WOODWARD

A. PORCH GABLE
169. 31-33 GARFIELD ST.

B. PORCH BALUSTRADING

C. WINDOW OF STAIRCASE LANDING

Many houses have shingles on the second story and clapboards below; the shingles are often set in decorative patterns, diamond shapes, scallops (Fig. 169C). While the window surrounds are plain and unimportant, the window itself often has small panes surrounding a large center glass, and the small panes are frequently colored glass. Large stained glass windows are used, often to give light to a stairway landing, and thus are placed halfway between first and second story windows.

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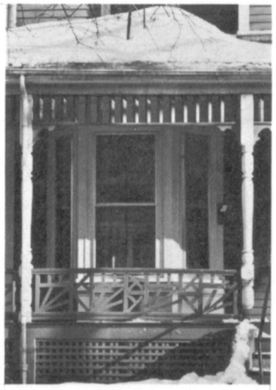
170. 28 GARFIELD ST., 1886. ARCHITECT, JOHN A. STEADMAN. PORCH



171. 58 TROWBRIDGE ST., 1890. PORCH BALUSTRADING

173. BUILDER'S ADVERTISEMENT, 1896

174. 10 CLEVELAND ST., 1886. ARCHITECT, SUTHER BLAIKIE

172. 55 TROWBRIDGE ST., 1889. ARCHITECT, JOHN A. HASTY

The house shapes and decorative forms used in the larger and more expensive houses, such as were built on Garfield Street, became quite standardized and were used to a lesser extent even in the smaller houses. 55 Trowbridge Street (1889; architect, John A. Hasty; Fig. 172) is smaller in scale and cost less ($4500 in comparison to an average of $8000 on Garfield Street), but it has many of the same features. The extent to which the corner tower, deep porch, and cross-gable roof were used as the standard vocabulary of the period is illustrated by the local builder's advertisement reproduced here (Fig. 173). Even smaller houses, such as 10 Cleveland Street (1886; architect, Suther Blaikie; Fig. 174), have a recessed entry, a bay with an overhanging corner, and the familiar projecting roof and gable end.

Another important group of large houses was built on Harvard Street at the end of the 1880's. Just as the earlier houses seem to have grown out of the early Queen Anne or late stick style houses of Richardson and other local architects, these buildings seem related to the shingle style houses of Richardson and of McKim, Mead and White, most of which date to the early part of the decade. The transition from the more angular and broken style to a smoother, more continuously surfaced house can be traced in the Harvard Street group. 280 Harvard Street (1886; architect, C. J. Williams; Fig. 175) is jagged in outline, and the rectangular bay at one end, as well as the deep porch, adds to the impression of discontinuity of form and surface. The house designed by Hartwell and Richardson for the builder Leander Greeley at 284 Harvard Street (1887, Fig. 176) is much simpler in form. Although the ground floor has the same series of shapes, both the bay and the porch are shallower, and the second story is unbroken across the entire facade. A side view of 298 Harvard Street, designed by J. A. Hasty in 1888 for William

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175. 280 HARVARD ST., 1886. ARCHITECT, C.J. WILLIAMS

176. 284 HARVARD ST., 1887. ARCHITECTS, HARTWELL & RICHARDSON

177. 298 HARVARD ST., 1888. ARCHITECT, J.A. HASTY

178. 49 GARFIELD ST., 1888. ARCHITECT, EUGENE CLARK

179. 90 BRATTLE ST., 1882-83. ARCHITECT, H. H. RICHARDSON

Wood, a Cambridge lumber dealer, shows a long stretch of unbroken wall surface emphasized by the covering of clapboards (Fig. 177). At 49 Garfield Street (1888; architect, Eugene Clark; Fig. 178), the side of the house flows smoothly without a break into the large tower dominating the street facade. The porch, which follows the curve of the tower and then leads back to the rear wing, tends to emphasize the connection between the forms rather than to separate them by shadow and broken edges. These houses are certainly related to Richardson's Stoughton house on Brattle Street (1882-83, Fig. 179). In various Cambridge houses the placing of the tower in relation to the rest of the house is reminiscent not only of the Stoughton house but also of some of the libraries built by Richardson.

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180. 17 FROST ST., 1886.
ARCHITECTS, RAND & TAYLOR

181. 1531 CAMBRIDGE ST.,
1892. ARCHITECT,
J. KAHLMAYER

182. 8 ELLSWORTH AVE., 1887.
ARCHITECT, J.H. WEBBER

Another house, 17 Frost Street (1886; architects, Rand and Taylor; Fig. 180), is closer to McKim, Mead and White designs. The continuous surface of the shingles sweeps lightly over the house, and the shapes melt into each other. Another fine example of this late shingle style, despite its present inappropriate siding, is to be found at 1531 Cambridge Street (1892; architect, J. Kahlmayer; Fig. 181).

The only Mid Cambridge house that bears any resemblance to the English Queen Anne style is 8 Ellsworth Avenue (Fig. 182). Designed by J. H. Webber, it was built in 1887 for George and F. W. Rogers, who owned a large tract of land on Ellsworth. It is unusual in Cambridge to find a single-family dwelling built of brick at this time. The material, the low proportions, the conscious quotations of early English detail (such as the oriel windows), and the picturesque and rustic effect of the mantle of ivy make 8 Ellsworth Avenue appear very close to houses of the same period by Shaw and Voysey in England. The rather modest-appearing exterior conceals a large, well arranged interior. The gabled entrance vestibule opens into a large stair hall with fireplace. The stair, which sweeps up in a curve directly opposite the front door, is overlooked by a large diamond-paned oriel window opening from one of the bedrooms, a detail perhaps meant to recall the musician's gallery in English medieval halls.

Several different currents coexisted in the 1890's. Occasional examples of the more extravagant phases of Queen Anne were built, such as the pair of houses at 16 and 20 Highland Avenue designed by J.A. Hasty (1894, Figs. 183 and 184). Still irregular in outline, these houses appear crisper and more clearly defined than earlier buildings. The arrangement of windows is more uniform, and porches, bays, and dormers are arranged along a vertical axis. While the ornament on the porch gable and chimney at 20 Highland Avenue has the familiar luxuriant foliage (Fig. 185), the panels over the ground story windows of the corner tower are decorated with an Adamesque looped garland. 16 Highland Avenue is more classical in detail. The porch has paired columns set on pedestals instead of turned posts, and the looped garlands found at 20 Highland are used more correctly here in the frieze.

Another group retains the asymmetrical facade arrangement of Queen Anne and some of its irregularities, but the total effect recalls the formal clarity and linear precision and delicacy of Federal architecture. There is more conscious quotation from the eighteenth century. 340 Harvard Street (1897; architect, Arthur H. Vinal; Fig. 186) shows the new regularity clearly. Here the porch, Palladian window, and dormer window are lined up to create a strong central axis. Where the true Queen Anne is meant to be seen on an angle or from the side, these houses are frontal; the facade

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183. 16 HIGHLAND AVE., 1894. ARCHITECT, J.A. HASTY

184. 20 HIGHLAND AVE., 1894. ARCHITECT, J.A. HASTY

185. 20 HIGHLAND AVE.
CHIMNEY PLAQUES

186. 340 HARVARD ST., 1897. ARCHITECT, A. VINAL

187. 339 HARVARD ST., 1887. REMODELED 1898

tells the whole story. Corners are defined; at 340 Harvard, there are two-story pilasters with Ionic capitals. Surfaces are plain. The shingle disappears, and clapboards are thin and flat. Colors become light and clear, often white. Ornamental detail is drawn from Renaissance or late Georgian sources. The turned, fretted, sculptured posts of Queen Anne are replaced by columns, usually of the Doric or Ionic order. Dormers are often topped by broken pediments with volutes. The Palladian window is very common. Details tend to be delicate, at times even out of scale in proportion to the size of the building. 339 Harvard Street (Fig. 187), built in 1887 on the corner of Massachusetts Avenue and Lee Street, moved and remodelled in 1898, reveals the planar, papery quality these buildings have. The porch is a delicate band of white set against the gray of the facade,

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188. 1705 MASSACHUSETTS AVE., 1889. ARCHITECTS, VAN BRUNT & HOWE

189. 14 FRANCIS AVE., 1895. ARCHITECT, WILLIAM ROTCH WARE

190. 19 FRANCIS AVE., 1889. ARCHITECT, C. HERBERT McCLARE

a facade scarcely broken by windows. This house has an unusual door set in an absidal recess with a conch half vault. More commonly, doors of the period have sidelights and glass transoms or fanlights, the glass is leaded to form intricate curvilinear patterns, and often the door itself has a large oval pane of glass. Unlike their eighteenth century models, the windows in these houses do not project from the clapboard surface; this characteristic enhances the planar quality of the surfaces.

One of the most striking buildings of this transitional type is 1705 Massachusetts Avenue, designed by Van Brunt and Howe (1889, Fig. 188). Now somewhat disfigured by shed dormers, the house was originally impressively scaled, and the south facade with four pilasters in a full, classical Composite order has much of the monumentality of its late Georgian prototypes. Despite the refinement and accuracy of the decorative detail, the arrangement of forms on the Massachusetts Avenue facade still recalls the restless and assertive Queen Anne.

Other houses, more romantically treated, have as their point of reference the earlier and true colonial period. Gambrel roofs, brown shingles, and smallish windows with small panes were derived from seventeenth and early eighteenth century prototypes. 14 Francis Avenue (1895; architect, William Rotch Ware; Fig. 189) shows that the proportions and shape of the original were less important to copy than the details of surface and ornament. The gambrel roof often appears on houses with detail more consciously

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191. 17 FARRAR ST., 1897

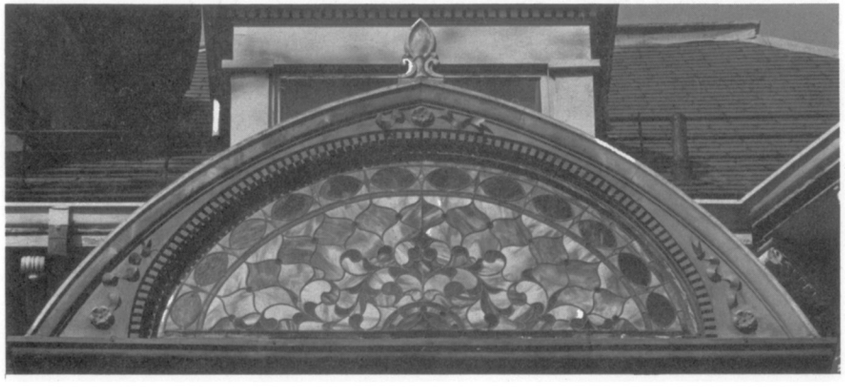
oriented to the classic. 19 Francis Avenue, built in 1889 for the Reverend Alpheus Hyatt by C. H. McClare, combines the gambrel roof of early colonial and the decorative detail of late Georgian with the strong plastic forms of Queen Anne (Fig. 190).

Architects' training in historical accuracy and the accumulation of knowledge of late Georgian and Federal architecture made possible houses of great archaeological correctness, such as 17 Farrar Street, built by M. N. Stearns in 1897 (Fig. 191). A three-story red brick mansion with a roof balustrade, the house has detail and scale so correct that the viewer can easily be deceived as to its date.

This type of historical consciousness led, in large cities, to the use of other models, among which Italian and French Renaissance styles were particularly important. Distinctly urban in character and requiring a monumental scale, these styles have almost no examples in Cambridge. One house, though, seems to reflect the vagaries of the French, or Francois Premier, style. 1643 Cambridge Street was designed by William E. Clark and built for Ernest Flentje, an inventor, in 1896 (Fig. 192). It was an expensive house for the period; the deed specifies a minimum cost of $12,000. Although it has obvious similarities to other Cambridge buildings with towers, the detail is predominantly French, and the use of gray brick and white limestone gives the building an exotic appearance. An unusual glassed-in balcony with a copper roof hangs over the front entrance, and other bands of decorative metal surround the top of the tower (Fig. 193).

192. 1643 CAMBRIDGE ST., 1896. ARCHITECT, WILLIAM E. CLARK

193. 1643 CAMBRIDGE ST. WINDOW IN GLASSED-IN BALCONY



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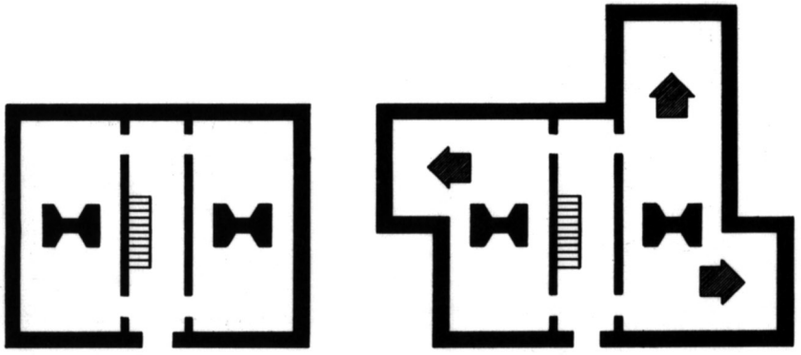


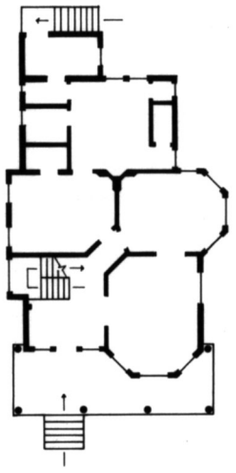
194. EXPLOSION OF THE FOUR-ROOM HOUSE PLAN

Ground Plans

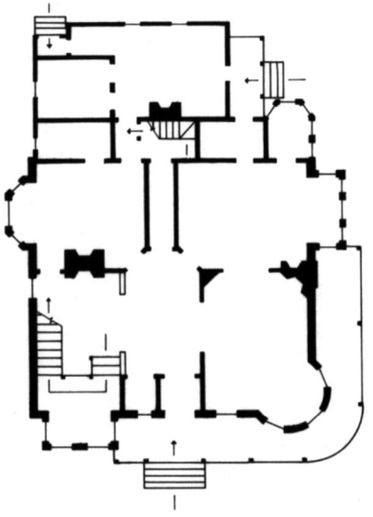
Several changes took place in the arrangement of rooms in houses of the late nineteenth century, all stemming from the turn away from regular rectilinear forms and symmetrical compositions.

The break that had begun in the house pattern books of the 1850's and 60's did not become common in Cambridge houses before 1870. The development of asymmetrical and irregular ground plans resulted from the desire for the picturesque; the same plans were used regardless of exterior style. Most of the pattern-book designs were for residences in the country, where large sites permitted a truly irregular and expansive treatment of plan. In Cambridge, the smaller lot imposed restrictions on this development, but a way was found to suggest the appearance of an irregular, freely arranged plan without modifying the traditional sequence of rooms. This aim was accomplished by turning the long axis of one or more rooms ninety degrees in relation to the exterior wall, thus breaking the rectilinear boundaries of the house (Fig. 194). At the same time, bay windows, which previously had been treated as subsidiary forms added to the basic house shape, were made larger in relation to the room, and their importance was often emphasized by a surrounding porch of similar shape. Each projection beyond the underlying rectilinear form was expressed in the roof, giving the appearance of an irregular, asymmetrical design.

On the interior, the conventional side-hall and center-hall plans were still the basis of design, but various devices were used to disguise their traditional shapes. Many rooms had fireplaces set diagonally in corners. Bays were not always centered on a wall. and in addition, they were treated so that they seemed part of the total space of the room rather than subsidiary to it. The effect was

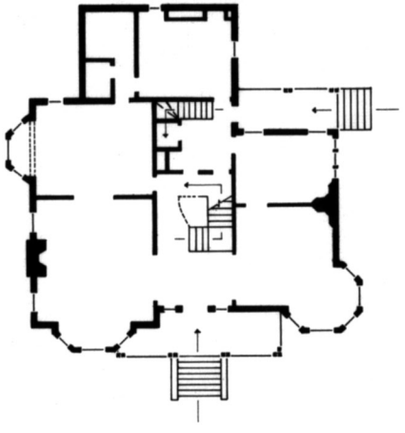


195. 326 HARVARD ST., 1899. PLAN



196. 280 HARVARD ST., 1886. PLAN

197. 298 HARVARD ST., 1888. PLAN



198. 55 GARFIELD ST., 1889. PLAN

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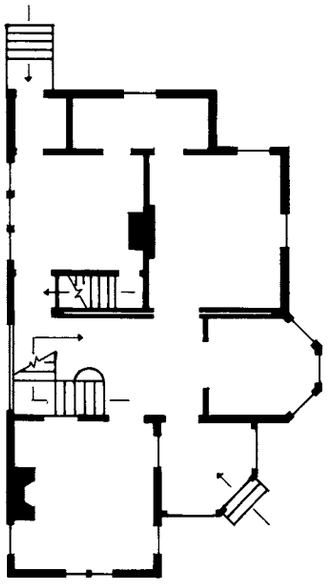
one of irregular form and dynamic balance in place of the regularity and equilibrium of traditional room design.

At this same period, Richardson and other important architects were experimenting with a new approach to house design based on a functional grouping of rooms and a free flow of space in the interior. Not all of their innovations were adaptable to vernacular architecture, but one, the living hall, became extremely popular. This room, partly a revival of the English medieval hall and partly an invention, replaced the conventional entrance hall. Usually as large as or larger than the parlor or other important reception rooms, it contained a fireplace and often seating alcoves, as well as the traditional entrance from outdoors and the staircase. No examples appear in Mid Cambridge until the 1880's, although Richardson's first designs are a decade earlier. When the new living hall does appear in the vernacular, it is merely an adaptation of the traditional entrance hall. Thus, in a side-hall plan, such as at 326 Harvard Street (1899, Fig. 195), the hall was enlarged to accommodate a large, multi-run stair. The enlarged front hall created circulation problems, since the conventional passage leading straight through the house to a rear kitchen was difficult to fit in. In many cases, two entrances were set diagonally at the end of the living hall, one leading into the rear parlor and one into a dining room placed behind the hall.

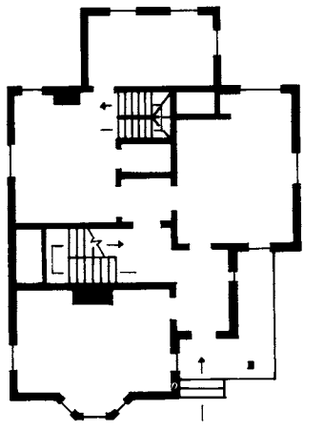
In larger houses, such as 280 Harvard Street (Fig. 196), the entrance remained in the center of the house, but the hall was united with one of the two front rooms. Other examples were more traditional, with a center hall made larger in proportion to the rooms on either side to accommodate fireplaces and seats. Stairs project far into the hall and have a low landing that provides an excuse for an extra run; three- and four-run stairs are common (Fig. 197 and 204).

Many of these houses are entered from the flank. 55 Garfield Street (1889; architect, Eugene L. Clark; Fig. 198) is a typical example. The hall runs the width of the house and has a fireplace to the left of the entrance. The three-run stair at the far end of the hall was originally screened by an archway but has now been closed off by a partition.

Another innovation by Richardson was the opening up of the interior by the elimination or minimization of room divisions. In Richardson's designs, this opening up was a logical development from his free grouping of rooms according to function without regard for symmetry or axiality. In the vernacular, the traditional arrangement of rooms survived, but a new sense of openness was created by the use of archways and sliding doors. At 55 Garfield Street, large sliding doors open into the two front parlors, and a third sliding



199. 15 KIRKLAND RD., 1889. BUILDERS, WALSH & McGIRR. PLAN



200. 35 PRENTISS ST., 1877. PLAN

door next to the fireplace opens into two smaller rooms to the left of the entrance. With all the doors open, a large circulating space is created. Yet underlying the apparent freedom of the arrangement is the traditional four-room center-hall plan.

One of the most successful adaptations of the principles of the new design to a conventional house form is to be found at 15 Kirkland Road (1889; builders, Walsh and McGirr; Fig. 199). The sequence of rooms is almost identical to that of the earlier L-shaped house at 35 Prentiss Street (1877, Fig. 200), but the hall has become the center core from which the other rooms open or radiate. The living-room, dining room, and den all have wide openings into the central hall; there is no sense of a series of separate, closed off spaces, but rather a sense of one large space and of centrifugal movement from the stabilizing core.

These innovations were usually confined to the ground floor; most of the houses retained a traditional arrangement on the second floor. The center hall narrowed, and the bedrooms were arranged symmetrically on either side. Bathrooms, which were common at this time, were often placed at the rear over the kitchen. On the third floor, larger houses frequently had one large room (used as a billiard room) and smaller servants' rooms, the latter also located in the kitchen wing.

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201. 280 HARVARD ST., 1886. EMBOSSED WALLPAPER

Interiors

The approach to interior decoration during the last quarter of the nineteenth century was similar to the treatment of exterior surfaces. Complicated patterns and combinations of different textures and materials created busy surfaces, and light played an important role. Woodwork was dark and heavy. Important rooms had wainscotting with wallpaper above, the latter often embossed with elaborate patterns in dark, rich colors (Fig. 201). Fireplaces usually had glazed tile surrounds and hearths (Fig. 202). Elaborate carving ornamented the mantelpieces, and overmantels with complicated arrangements of shelves and mirrors were common (Fig. 203). The incised and angular ornament of the 1870's (Fig. 153) gave way in the 1880's to free-form, naturalistic designs often derived from leaves and other plant forms (Fig. 204). The source of this detail is to be found in popular or craft magazines such as Carpentry and Woodworking rather than in the more professional architectural publications like American Architect and Building News.

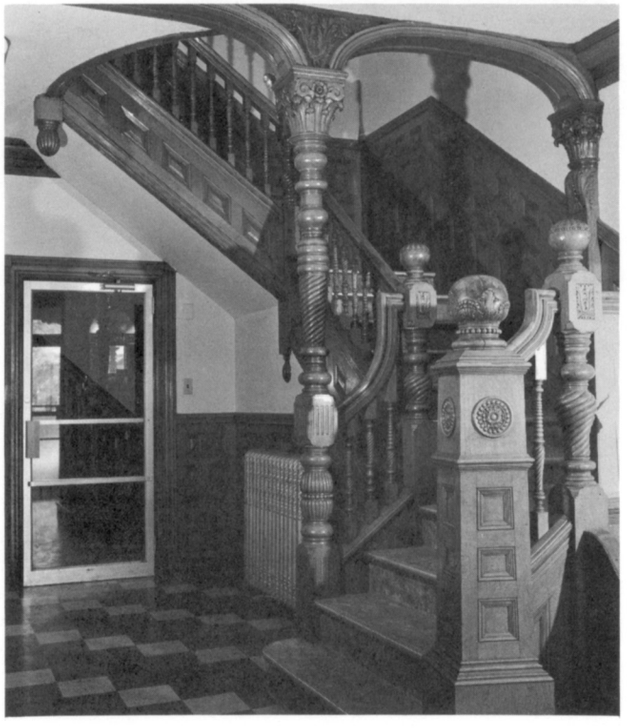
Larger houses had much carved ornament wherever there were surfaces (such as chimney breasts, newel posts, picture moldings, and archivolts) that could be decorated. Even the less expensive homes had raised panels or decorative moldings in the dado, on the doors, and on newel posts. Newel posts were of plain rectangular shapes, often elaborately carved; balusters were in twisted spirals, Renaissance urn forms, and a variety of other shapes. Arches between rooms or in halls were often filled with a curtain-like filigree of spindle shapes or jigsaw work (Fig. 205A). Because most ornament was machine turned, there was little variety; the same door and window trim appeared everywhere, regardless of the cost of the house.

While the overall impression was dark, pools of color and light enlivened the interior. Stained glass cast changing patterns on walls and floors. Many rooms had small openings into brighter areas, and the large bays were almost entirely glass. The light from these windows, changing with the movement of the sun, shifted across the

203. 280 HARVARD ST., 1886. MANTEL

202. 49 GARFIELD ST., 1888. MANTEL

204. 298 HARVARD ST., 1888. STAIRS



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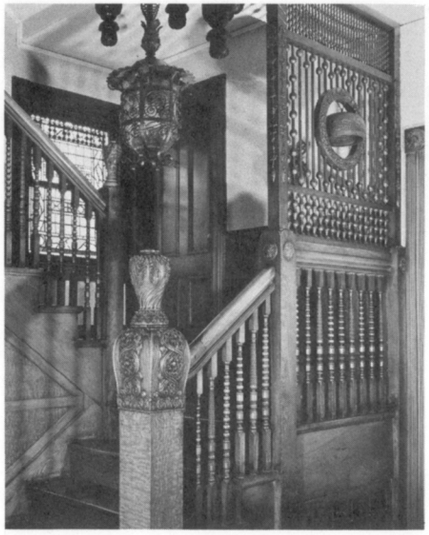
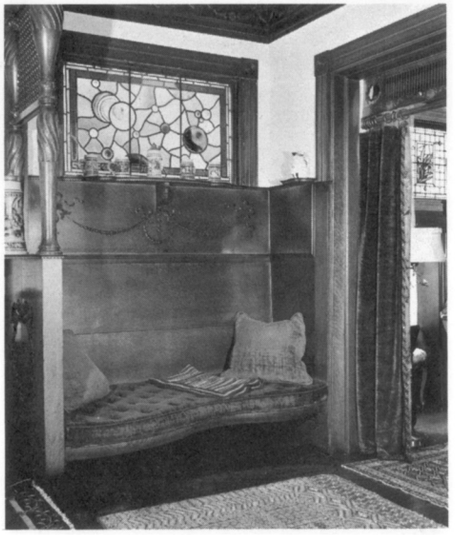


A. ENTRANCE HALL AND STAIRS

B. VIEW THROUGH DINING ROOM TO CONSERVATORY

C. DINING ROOM NOOK



D. DINING ROOM MANTEL

205. 16 SACRAMENTO ST., 1883 AND 1893. INTERIOR DETAILS

E. DINING ROOM CORNICE

patterned carpets and walls, reflected in mirrors, and cast shadows through the delicate spindle screens, creating the same evanescent, flickering appearance found on the exteriors (Fig. 205B, C).

By the 1890's much of the free-form, naturalistic decoration had been replaced by more classical detail. In the dining room added to the Shaw house at 16 Sacramento Street in 1893 (ten years after the original construction of the house), the chimney and frieze carving, made in the family's furniture factory, is Adamesque in character (Figs. 205D, E). At first, this new classical detail was applied to the heavy dark woodwork that had been in use for several decades. Only at the end of the century did the delicate scale and white walls of the late eighteenth century reappear.

Multi-Unit Houses and Developments

The houses discussed so far have mostly been large and important. Except for the side-hall house, small single-family structures were rare in Mid Cambridge after the 1870's. The city was approaching full occupation of building sites, and building costs and tax rates were rising. The solution was the development of multi-unit dwellings. A subsequent survey report will analyze this development in terms of ground plan and function. Consideration here will be limited to an examination of a few types and their relationship to trends set by more important houses.

Double houses (houses divided vertically, with two units side by side) constitute a type that goes back to the eighteenth century. By the 1870's the type commonly appeared as a side-gable house with a projecting two-story pavilion on the center front; entrance to the units was frequently on the recessed sides rather than in the center. 10-12 Bigelow Street (1884, Fig. 206) is such a building. Another common type had the entrances grouped at the center with flanking bay windows carrying up into the roof. An example is the four-family house at 43-49 Ellery Street (1892; builder, Foster Perry; Fig. 207). Here the division between the units is both vertical (as in a double house) and horizontal (as in a two-family house). Despite its late date, 43-49 Ellery still has many elements of the stick style of the 1870's. Cheaper buildings tended to perpetuate stylistic patterns long after their disappearance in important structures.

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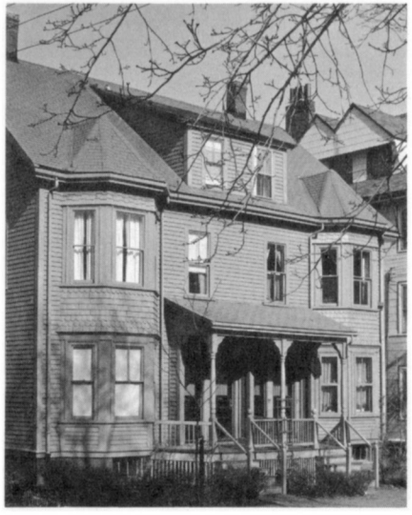
206. 10-12 BIGELOW ST., 1884



207. 43-49 ELLERY ST., 1892.
BUILDER, FOSTER PERRY

208. 24-26 CRESCENT ST., 1895.
ARCHITECT, A.D. RICE

209. FAYETTE PARK, 1896-99. ARCHITECT, C. H. McCLARE

The most common type of two-family house was a slightly enlarged version of the side-hall house, with one unit on the first floor and another on the second. Houses of this type were generally built speculatively in groups. Isolated examples such as 24-26 Crescent Street (1895; architect, A.D. Rice; Fig. 208) often have striking ornament, but once again, as at 43-49 Ellery Street, both the massing and trim are reminiscent of architecture of the 70's. Where several two-family houses are grouped, variety and interest are obtained by the alternation of side and front gables and by the placement and shape of bay windows, rather than by the application of ornament. 5 and 7 Fayette Street and the four houses in Fayette Park (1896-99; architect, C. Herbert McClare; Fig. 209) show the sort of variety that could result from these simple changes to one basic design. Gambrel roofs, as used here, were common in low-cost houses of the 1890's in response to the romantic Colonial Revival trend.

Row houses were not built in Mid Cambridge after 1880, but early apartment houses continued row house types. Thus, 382-392 Harvard Street (1889; architect, Richards and Co.; Fig. 210) is very close to the late mansard row house with projecting center tower and two lower side gables. Entrances are grouped on either side of the center pavilion. Porches, side bays, and the irregular roof line create the familiar broken surface and shadowed recesses of Queen Anne. Most of these early apartment buildings have many entrances, as at 50-60 Kirkland Street (1890; architect, Frank Shepherd; Fig. 211), proof of their continuity with the earlier row house. The decoration tends to be retardataire. 19 Ware Street (1887; architects, J.R. and W.P. Richards; Fig. 212) is an early example of the development of the single entrance. The low arched doorway derives from such Richardson buildings as Sever Hall at Harvard (1878, Fig. 52); the whole design, with its decorative horizontal brick courses and irregular fenestration, displays a sensitivity to contemporary currents not usually found in such buildings.

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210. 382-392 HARVARD ST., 1889.
ARCHITECTS, RICHARDS & CO.

211. 50-60 KIRKLAND ST., 1890.
ARCHITECT, FRANK SHEPHERD

The most common multi-unit dwelling type in Cambridge at this time was the three-decker. The development of these three- or six-unit buildings coincides with the beginning of the Colonial Revival; some of them, such as 1667 Cambridge Street (1897; architect, George Fogerty; Fig. 213), have a simplicity of form and crispness of detail worthy of more important buildings.

Other multi-unit types maintained the form and sometimes even the scale of single-family dwellings. A number of such buildings exist in the older parts of Mid Cambridge and do much to preserve the residential character of its streets. 33-35 Trowbridge Street (1892; architect, J. A. Hasty; Fig. 214), a two-family house, and 73 Dana Street (1898; architect, George Coan; Fig. 215), an apartment house, are good examples of buildings in which the forms taken from single-family houses are used to disguise the division into apartments. 354-56 Harvard Street (1896; architect, Wilfred A. Norris; Fig. 216) has a facade like those of two nearby Colonial Revival mansions. The side entrances do not detract from the illusion, and only the rear of the building, with its stacks of porches like those of a three-decker, reveals that this is a four-unit dwelling.

212. 19 WARE ST., 1887.
ARCHITECTS, J.R. & W.P.
RICHARDS

Speculative building increased in scope and quantity toward the end of the century. When earlier the characteristic builder's group had consisted of a few single houses or a four or five-unit row, often now a whole block with all its buildings was developed by one man or group. While occasionally this kind of development led to such ugly and monotonous groups as the three-deckers in Fainwood Circle (1905-06), frequently the results were more fortunate. Leonard Avenue is an example of the best quality of speculative development. Most of the houses were constructed in 1894-95; they are nearly identical two-family houses, but interest was skillfully created by different combinations of a few simple forms: the two-story bay in several shapes, the porch, and the roof shape (Fig. 217). Scale and

213. 1667 CAMBRIDGE ST., 1897.
ARCHITECT, GEORGE FOGERTY

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214. 33-35 TROWBRIDGE ST., 1892. ARCHITECT, J.A. HASTY

215. 73 DANA ST., 1898. ARCHITECT, GEORGE COAN

216. 354-356 HARVARD ST., 1896. ARCHITECT, WILFRED A. NORRIS

217. LEONARD AVE.

218. TRAYMORE ST., 1899. ARCHITECT AND BUILDER, R.C. GROVESTEIN

219. KIRKLAND ROAD, 1898. BUILDERS, WALSH & McGIRR

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handling of detail suggest single-family houses, yet without exception these were built as two-family houses. Lot sizes are large, and the buildings are set back from the street, which is tree-lined and wide. All these factors combine to create an environment of unusual attractiveness.

On Traymore Street the lots are smaller, and the buildings appear somewhat cramped, yet the variety of facade treatment, again achieved with a few basic forms, creates a lively and colorful streetscape. The deep overhangs and recesses, so characteristic of all manifestations of the Queen Anne style, add to the liveliness and avoid the monotony of a continuous or unvaried street façade (Fig. 218). These houses, designed and built by R.C. Grovestein in 1899, were owned by the Cambridge Real Estate Trust.

At this period, developments usually consisted of multi-family dwellings, but one development with single-family houses was built on Kirkland Road, a short cul-de-sac laid out in 1898. Six of the seven houses were built by the owners, John C. McGirr and Timothy Walsh, the former a moderately active builder, the latter an architect often associated with McGirr in building projects. These houses, ten to twelve rooms in size, were taxed at $5,000 each in 1900. As in other developments discussed, variety was the keynote of the design; the same simple elements were varied, even though the houses were relatively large. Unlike most contemporary developments, the Kirkland Road houses were held for income property instead of resale, and some are still owned by the heirs of the original developers (Fig. 219).

Architects

Building permits for new construction or alterations were required in Cambridge starting in 1886, a time when professionally trained architects were beginning to design modest vernacular houses. Information gathered from a study of building permits from 1886 to 1900 makes it possible to identify and discuss a number of architects who were active in Cambridge at this period. Among the firms with national as well as local reputations were VanBrunt and Howe, the firm formed by Henry VanBrunt after his original partner, William Robert Ware, became professor of architecture at M.I.T. (then in Boston). Ware and VanBrunt had designed Memorial Hall at Harvard and the buildings at the Episcopal Theological School. With Howe, who had been a junior member of the firm, VanBrunt designed his own house at 167 Brattle Street, the Cambridge Public Library (1887, Fig. 54), and houses at 1692 Massachusetts Avenue (1896) and 1705 Massachusetts Avenue (1889, Fig. 188). The firm is also supposed to have designed 16 Sacramento Street (1883, Figs. 163 and 205). VanBrunt and Howe's public buildings in Cambridge and other suburbs tend to be very close to early Richardson designs. With the exception of 1705 Massachusetts Avenue, a brilliantly designed Colonial Revival mansion, their houses are closer in style to those of the prominent Boston firm of Peabody and Stearns.

H. W. Hartwell and W. C. Richardson, architects of the now destroyed English High School (Fig. 56), did a number of houses in Cambridge including the handsome Yerxa house at 37 Lancaster Street (1887), several others nearby on Washington Avenue, 284 Harvard Street (1887, Fig. 176), and 1590 Massachusetts Avenue (1896). Their houses of the 80's tend to be in a continuous surface shingle style, whereas by the 90's they were working in a more archaeologically correct Colonial Revival style, as at 1590 Massachusetts Avenue.

Except for William Rotch Ware, nephew of William Robert Ware and editor of American Architect and Building News from 1876 until 1907, who designed the house at 14 Francis Avenue (Fig. 189), few of the other architects discussed here had national or even extensive local practices. Many of those whose names appear as architect on building permits were really just carpenter-builders, with little or no professional training or individuality. Some deserve mention, however, for either the quality or the quantity of their work. Perhaps the most active of the architect builders was George Fogerty, who designed the three-decker at 1667 Cambridge Street (1897, Fig. 213), the third story of the Harvard School, now City Hall Annex (1899, Fig. 48), and the Morse and Washington Schools (1890 and 1900), both now demolished. In the eleven years between 1889 and 1900, his name appeared as architect on 158 building permits, primarily for three-deckers and apartment buildings, but also for stores, factories, and some single-family houses. There is little individuality to his architecture, but at its best, it is distinguished by a justness of scale and proportion and by a refinement of the applied ornament.

Another active architect, C. Herbert McClare, who averaged about twelve permits a year over the period studied, seemed to have a greater range of quality, His work includes the Hyatt house at 19 Francis Avenue (1889, Fig. 190) and the house next to it at number 17 (1896), both good examples of the transitional Queen Anne-Colonial Revival, as well as the houses at Fayette Park (1896-99, Fig. 209) and the twelve two-family houses on St. Paul Street (1899). His single-family houses are interesting, but his designs for the two developments are of little architectural merit.

George Chaplin, the builder of both the St. Paul Street development and a number of houses for various other architects, emerges as

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220. CAMBRIDGE MUTUAL FIRE INSURANCE BUILDING, 1888. ARCHITECT, J. A. HASTY

the type of entrepreneur-architect-builder more familiar earlier in the century. He owned, designed and built most of the houses of the 1890's on Antrim Street, and was owner as well as builder (although not architect) of the houses on St. Paul Street.

One architect, however, should be singled out for his ability: John A. Hasty. Born in Maine in 1857, he first appeared in Boston in 1886. A biographical note published in 1892 describes his early training as a carpenter and builder in the town of Waterborough. Although he maintained an office in Boston from 1886 to 1914, no buildings of his are known outside of Cambridge. His reputation seems to have been purely local; none of his designs was published in the various architectural magazines of the period, nor were any obituaries published at his death. His work can be characterized as an imaginative and original use of the vernacular styles current in Cambridge. He was outstanding in his sense of form and proportion, his use of inventive detail, and his sensitivity to material. His forms and masses were bolder and more powerful than those of most of his contemporaries. Five of his houses have already been illustrated: 298 Harvard Street (Fig. 177), 55 Trowbridge Street (Fig. 172), 16 and 20 Highland Avenue (Figs. 183-185), and 33-35 Trowbridge Street (Fig. 214). All five were built between 1888 and 1894.

The earliest of his buildings so far identified is the Cambridge Mutual Fire Insurance Company Building on the corner of Massachusetts Avenue and Inman Street (Fig. 220). Built in 1888, it is a massive four-story building of rusticated brownstone, decorated with polychrome bands of alternating brownstone and granite. A corner tower projects from the main block of the building, and the main entrance on Massachusetts Avenue is marked by a large doorway with a heavy arched window on the second story. The store windows on the ground floor also have wide arched openings. The building, very much in the Richardson style, as are most public buildings of the period, shows Hasty's characteristic heavy forms, strongly accented articulation, and brilliant coloristic effects.

The wooden houses already mentioned are less ponderous in appearance, in response to the lighter material of which they are built, and the coloristic effects are obtained more from the play of light and shade than from actual polychromatic decoration. Clarity of organization is as apparent in them as in the Insurance Building. Two of the houses, 298 Harvard Street and 16 Highland Avenue, have an unusual feature, a round tower set on a polygonal first story bay.

By 1892 Hasty was also designing in a Colonial Revival style, although without much skill. Two houses, 20 Elmwood Avenue (1892) and 6-8 Sumner Road (1898), are flat and rather uninspired examples of Colonial Revival, lacking the assertive forms and crisp details of his usual designs. A group of three-decker types, however, show Hasty at his best. 3 Clinton Street (1892), a double four-decker, has an unusual projecting center pavilion topped by a heavy triangular gable (Fig. 221). A broken pediment on the third story covers two windows, and the whole pavilion makes an overhang above the front entrance. Hasty has exploited the possibilities of design in wood by emphasizing crisp, clean outlines on the one hand and by using delicate carved Adamesque ornament on the other. 43-47 Dana Street (1893), a double two-decker, and 15 Trowbridge Street (1898), a double three-decker, are similar.

Hasty also designed a number of early brick apartment buildings. The most outstanding is at 367 Harvard Street (1895, Fig. 222). A four-story building of buff brick and brownstone, it is very different in style from Hasty's earlier masonry building, the Mutual Fire

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Insurance Company Building, but is as ponderous and impressive. A series of horizontals is created by the heavy projecting copper cornice, by the almost equally heavy entablature at the base of the fourth story, and by the string course dividing the first and second stories. All the articulating members, including the three-story Ionic pilasters on the corners and the thin two-story strips in the center, are brownstone, in contrast to the smooth buff brick of the walls. The verticals and horizontals create a network of power lines, compressing and restraining the powerful outward swell of the round bays. The design is more energized and dynamic than the typical apartment house facade of the period, just as the heavy sculptural quality of the articulating forms is different from the more typical linear, planar vocabulary in use. One final example of Hasty's work, a frame apartment building at 33 Lexington Avenue (1900), is as impressive in scale and as unusual in appearance as his earlier buildings. Later buildings, such as 62 Upland Road, 27-31 Linnaean Street, and the apartment houses on Newport Road, seem less inspired. Hasty's practice diminished sharply after 1900, and he moved in 1918 to Maine, where he died soon afterwards.

221. 3 CLINTON ST., 1892. ARCHITECT, J.A. HASTY

222. 367 HARVARD ST., 1895. ARCHITECT, J.A. HASTY

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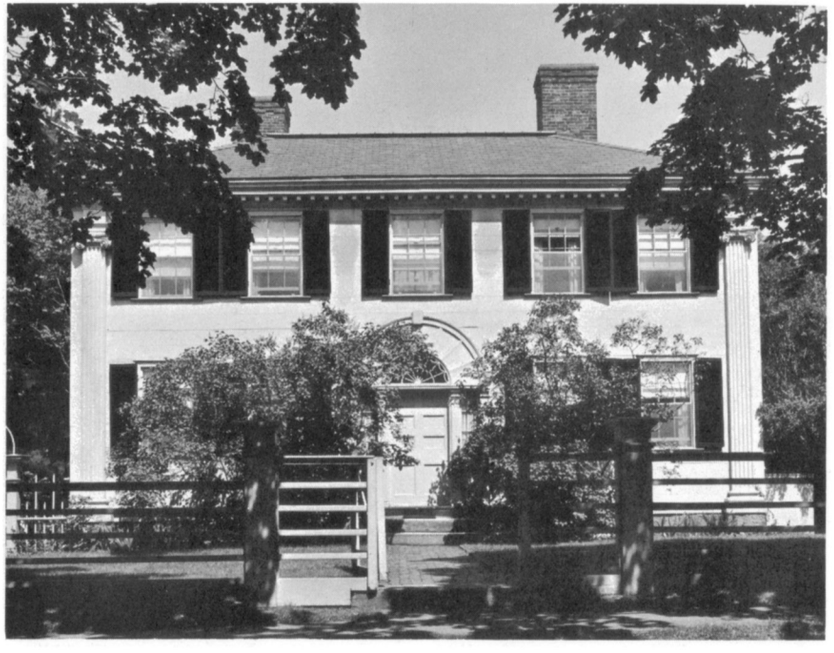
223. 89 IRVING ST., 1916. ARCHITECT, J.W. AMES

224. 67 FRANCIS AVE., 1926



Twentieth Century

The period between 1900 and 1930 is marked by a continuation of the trends already established in the last decade of the nineteenth century. Except in Shady Hill, few single houses were built. Population remained fairly stable, and Mid Cambridge was so built up that new construction was almost invariably on the site of demolished older houses. Most new buildings were multi-family; after World War I, even the two-family house gave way to larger buildings. Apartment houses, often strikingly discordant in both style and scale, began to appear among the older, smaller buildings. As domestic scale disintegrated, many areas lost their neighborhood character and became increasingly urbanized and impersonal.

Where single-family houses were built (almost exclusively in Shady Hill), the historical or archaeological Colonial Revival remained the dominant style. Two Shady Hill examples will suggest the competence of design and refinement of appearance of these houses. 89 Irving Street (Fig. 223) was designed by J. W. Ames and built in 1916. It is similar in scale and proportion to the Fayerweather house at 175 Brattle Street (ca. 1760), after which it was modelled. In order to fit a house of this size on the small lot at Irving Street, it was necessary to orient the main facade to the side, thus weakening the monumental effect. The detail is convincing and well handled throughout.

Another house, 67 Francis Avenue (1926, Fig. 224), is an example of another approach to historicism. It is a pastiche of forms taken from several different local eighteenth century styles. The two-story building is given corner definition by Ionic pilasters running full height to the cornice, and a strong center accent is made by the front door with its frame of fanlight, carved fan decoration, and side pilasters. Once again, the detail is convincing and well handled. Only the over-large windows and shutters suggest the true date of the building.

The irregular forms and variegated textures of the Queen Anne survived into the twentieth century, made acceptable to the historicists by a coat of English late medieval or Tudor detail. A number of these "English" houses were built in Shady Hill in addition to Colonial types. One of the best, 7 Bryant Street (1916; architects, Kilham and Hopkins; Fig. 225) has an L-shaped plan with an entrance in the angle of the arms and other survivals from the Queen Anne such as bay windows and an irregular roof. The brick walls, the half-timbering, and the small-paned windows give the house a "Tudor" appearance.

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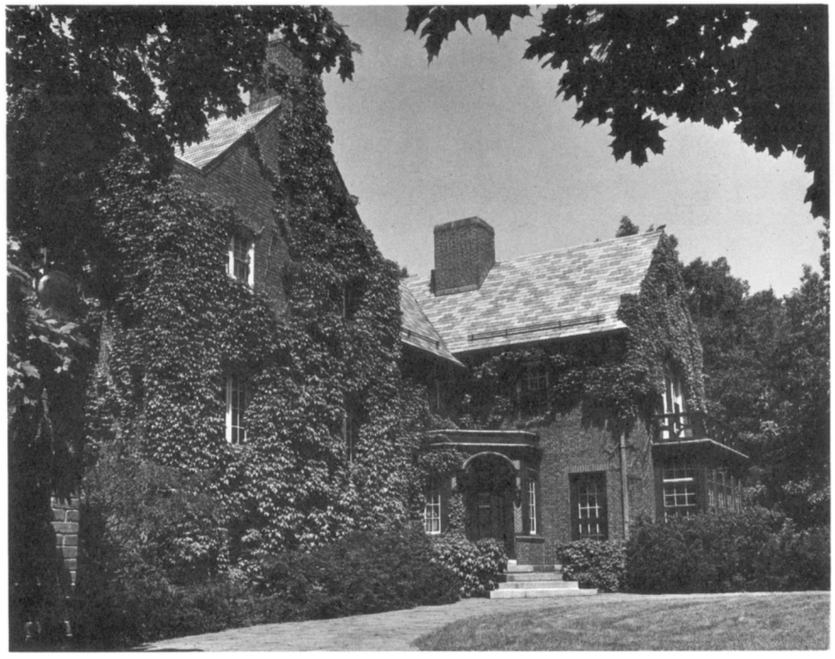

225. 7 BRYANT ST., 1916. ARCHITECTS, KILHAM & HOPKINS

226. 18 SCOTT ST., 1928. ARCHITECTS, LITTLE & RUSSELL

227. 5 CLEVELAND ST., 1923

After the First World War, architects turned increasingly to other styles as sources; French, Spanish, and Dutch houses became popular. One of the few examples in the study area is the brick house at 18 Scott Street (1928; architects, Little and Russell; Fig. 226) where French inspiration is evident in the high hipped roof of slate.

Outside the Shady Hill area, few single-family houses were built in Mid Cambridge after 1900. An exception, 5 Cleveland Street (1923, Fig. 227), is basically a gambrel-roofed Colonial Revival. The era of the attractive small vernacular house with decorative details modified and simplified from larger buildings and from pattern books was over. The most characteristic smaller building in Mid Cambridge, especially after World War I was the two-family house with two-story porch. The type is an outgrowth of the traditional two-story, side-hall house, from which all decorative detail was eliminated; these buildings' only claim to attractiveness lies in their location along the older streets. Lots became smaller, houses more crowded. Numbers of two-family houses are grouped on the back side of Dana Hill, along Chatham and Merrill Streets and Goodman Road, site of the Merrill estate, one of the last areas to be subdivided and developed.

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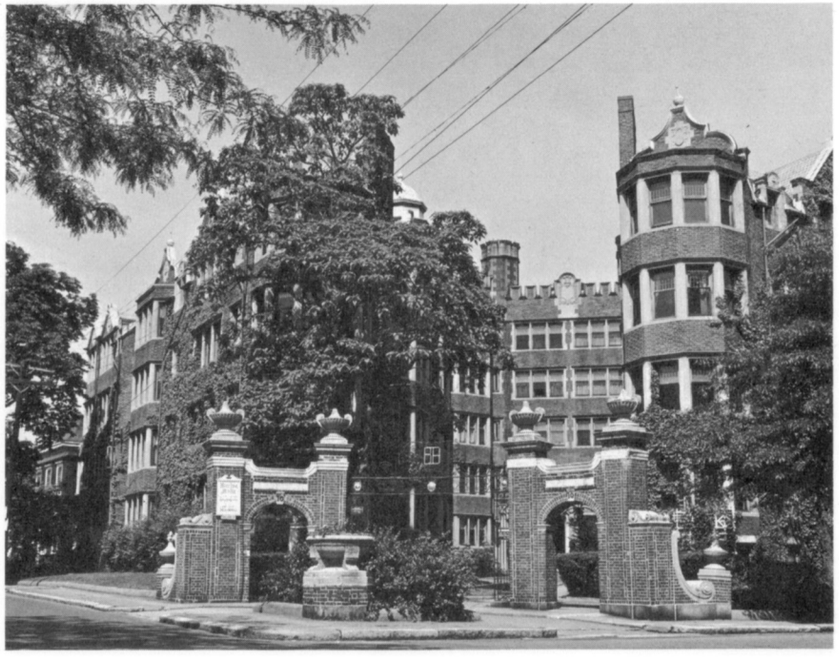
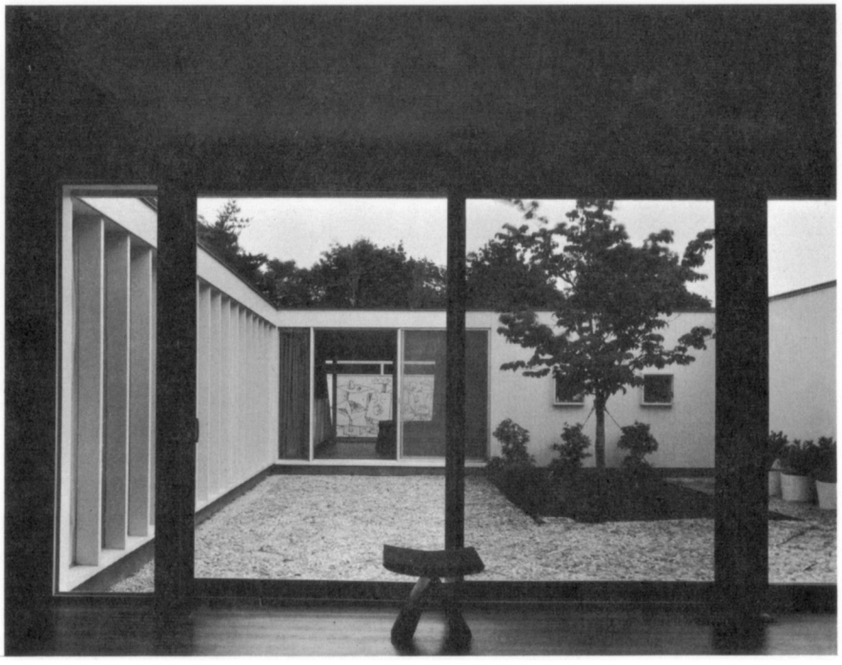


228. 10 DANA ST., 1909. ARCHITECTS, NEWHALL & BLEVINS

229. 64 FRANCIS AVE., 1957. ARCHITECT, JOSE LUIS SERT



The architectural history of the twentieth century in Mid Cambridge is better described in terms of the developing apartment house. After the early multi-unit buildings that followed the form and scale of the row house, mansion, or three-decker, larger complexes began to appear. The necessity of providing light and air for increased numbers of apartment units led to the development of U-shaped and H-shaped buildings. 84 Prescott Street (1907) and 10 Dana Street (1909, Fig. 228), both by Newhall and Blevins, are examples of this courtyard type. Built of brick, they have windows, cornices, and other detail reminiscent of English Tudor. Gradually, however, particularly after World War I, ornament became superfluous, style references were eliminated or reduced, and decoration was restricted to the use of two contrasting materials such as brick and cast stone. Facades became flatter, and the number of stories levelled off at four.

New building, which almost came to a halt in the 1930's and 40's, is now proceeding at an increasingly rapid rate. Urban pressures have grown to the point that it is uneconomical to build new single-family houses or to maintain large old ones. With the exception of the Sert house at 64 Francis Avenue (1957, Fig. 229) and one or two other isolated examples, no new single-family houses are being built. Instead, some of the finer old mansions are being replaced by increasingly large apartment buildings. Harvard Street has suffered most in this respect, with seven new apartment buildings in the years 1961-1966. Undistinguished architecturally, they intrude on the streetscape with their excessive height and site coverage. Only one, Harvard Towers at 295 Harvard Street (1964; architects, Bedar and Alpers), achieves any relationship to the surrounding buildings, and this fact is due to the generous setback rather than to the building's height or materials. Twentieth century architecture has destroyed much and contributed little to Mid Cambridge.

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PART THREE: CONCLUSION

ANALYSIS OF THE AREA BY STREETS

Discussing the outstanding or typical buildings tells only part of the story of an area; the total environment must be considered as well. All the buildings in a given district, whatever their condition or importance, create an atmosphere, a streetscape. Streets can be grouped together as neighborhoods where there are similar house types, living patterns, and inhabitants. Since adjacent neighborhoods have natural affinities to each other, larger units (such as Dana Hill or the Oxford Street area) grow up.

This final section will describe and analyze the various streets and neighborhoods of Mid Cambridge. No attempt has been made to mention each of the more than ninety streets in the study area. Instead, the different neighborhoods will be characterized and a few outstanding streets described.

The streets of Mid Cambridge are remarkably varied. There are long avenues and short streets, streets with buildings all of one period, streets with examples of all the nineteenth century styles. Some are narrow corridors closely lined with buildings; others are more open, with widely spaced houses. The early houses were built in scattered clusters; the filling-in of streets has been gradual. In East Cambridge, by contrast, whole blocks were built up very rapidly and in one style, and there was less disparity in size and cost of buildings than in Mid Cambridge.

The Major Thoroughfares

The key to the development of Mid Cambridge as a whole lies in its major thoroughfares: Massachusetts Avenue, Harvard Street, Cambridge Street, and Kirkland Street. These thoroughfares developed as, and still serve as, transportation routes to Boston and to the several urban foci of Cambridge -- the villages (Old Cambridge, East Cambridge, and Cambridgeport) and the squares (Harvard, Central, Inman, and Porter). The function of these streets as a transportation network made possible the suburban development of Dana Hill, Shady Hill, and the Oxford Street area. Purely residential neighborhoods grew up between the thoroughfares, always within walking distance of transportation to the larger centers. There was no need for Mid Cambridge to develop an urban center of its own, since the major streets served as ribbons tying the three areas to the rest of the city.

230. QUINCY STREET IN THE 19TH CENTURY

Most of the thoroughfares were similar in their development. Starting as highways through unsettled farm land, they gradually assumed a more residential character as handsome mansions were built along the routes. By the end of the nineteenth century, increased urban pressures for new commercial areas and for higher density land use had brought apartment buildings and stores to most of these streets. Today their residential character is almost totally lost. One can only regret that lack of zoning and failure to develop an appropriate architectural character have made some of the streets as unattractive as they are today. Where change is inevitable, one hopes that the new will equal the old in quality. Gas stations and laundries are no substitutes for the fine buildings now destroyed.

Massachusetts Avenue

Massachusetts Avenue, now the longest of the streets within the study area and its western and southern boundary, is also one of the oldest. The southern arm, or Main Street, was first a path from Harvard Square to the salt marshes and Pelham's Island (near the present Columbia and Pine Streets); later it was extended as a causeway leading to the West Boston Bridge. The northern arm, or North Avenue, was the original road to Menotomy, now Arlington. In 1894 the names of both branches were changed to Massachusetts Avenue

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at the same time that West Chester Park in Boston was so changed, thus establishing the long avenue that today runs from Dorchester to Lincoln.

The northern arm, the road to Menotomy, played a role in the American Revolution. Dawes took this road as he carried the message of the British march, and Lord Percy followed the same route, taking troops to the aid of Pitcairn and Smith at the battles of Lexington and Concord on April 19, 1775. At that time, a handful of farm houses was scattered along the road, and near the Little Common was a small group including the Hastings-Holmes house. The Walling map of 1854 shows a cluster of buildings near Porter Square and some survivals from the pre-Revolutionary period near the Little Common. Later, a number of impressive mansions were constructed along the avenue, most of them now destroyed.

Few pre-Revolutionary houses existed along the southern arm of Massachusetts Avenue, or Main Street. By 1830, Cambridgeport's development had brought a cluster of buildings to what is now Central Square, and by 1854 another group, concentrated between Ellery and Hancock Streets, had appeared. Among the latter group were some of the city's finest Greek Revival houses, none now surviving (see Fig. 73). By 1877, large and impressive houses lined the entire length of the avenue, and many of the city's most important citizens lived there.

Commercial buildings were then confined to Central and Harvard Squares. Since the mid 1890's, however, the character of Massachusetts Avenue has been changing. First, lots were subdivided and large apartment buildings squeezed between the older houses. Later, as the need for additional commercial space grew, shops and stores began to spread away from the squares; today the avenue's residential character is completely lost. Since Massachusetts Avenue serves as a major artery for traffic to Boston at one end and to Arlington at the other, its conversion to a ribbon-like shopping strip was inevitable. Future construction should reflect the commercial nature of the street.

Kirkland Street

Kirkland Street is one of the oldest thoroughfares in Cambridge; it was already in use as the highway from Watertown to Charlestown when Cambridge was settled in 1630. It remained a highway throughout the seventeenth and eighteenth centuries, with a few houses (such as the Danforth, Frost, and Foxcroft houses) near the western end. By 1830, when the former King's Highway assumed its present name, the early houses had been replaced by five dwellings that gave it the nickname "Professors' Row." Additional buildings appear on the 1854 map, and by 1877 the western half of the avenue was lined with impressive houses, a few of which remain today, such as the Lovering house at 38 Kirkland Street (Fig. 71) and the Francis house at the corner of Francis Avenue and Kirkland Street (Fig. 25). The eastern end of the street remained rural until about 1900.

Today the situation on Kirkland Street is changing rapidly, and the street is becoming more and more crowded and nondescript. The change is symbolized by the present entrance to Kirkland Street, dominated by an unlikely combination of buildings: Ware and Van Brunt's Memorial Hall (1870, Fig. 49) and Yamasaki's William James Hall (1964, Fig. 70). The two tall buildings tower over the area, the gleaming white of the recent building as discordant a note as the harsh polychromy of the older "Gothic" one. The later building, while appealing in its own right to many people, fails in juxtaposition to its neighbors. Since it is unviewable from any distance in front, one catches only sidelong glances of it where it intrudes among the smaller nearby buildings. Whether or not future construction of the tall buildings planned by the university will pull things together depends on the architects' understanding.

Harvard overshadows Kirkland Street in more ways than one. Over the last years, the university has gradually spread out, engulfing and in some cases destroying the houses of Professors' Row. Both Harvard's need to expand and the pressures for more multi-unit dwellings have changed the original character of the street.

Broadway and Cambridge Street

Broadway and Cambridge Street resulted from the construction of two bridges between Boston and the eastern part of Cambridge -- the West Boston (now Longfellow) Bridge, built in 1793, and the Canal or Craigie Bridge (now replaced by the Charles River Dam), built in 1809. Connections with Old Cambridge were soon provided. The first, Broadway, was laid out in 1805 by the Cambridge and Concord Turnpike Corporation as an extension of the Concord Turnpike from its termination at the Cambridge Common to the causeway of the West Boston Bridge. Originally called Concord Street, Broadway was opened to traffic in 1812. Cambridge Street was started by Andrew Craigie, who, with associates, had built the Craigie Bridge and was developing East Cambridge. William Winthrop and Francis Foxcroft, who owned land at the western end of the road near its junction with Broadway, were his partners in the construction of

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the street. It was finished shortly after the completion of the bridge in 1809. Both streets were slow to build up, reflecting their function as throughways rather than as residential streets. Starting in 1853, horsecar lines went down Cambridge Street and Broadway to connect Harvard Square with Boston; these lines served commuters who lived on the quieter side streets.

Before 1854, each of the two streets had only a few buildings, grouped near the ends or at major crossings. A few of these early buildings still survive, such as three Greek Revival double houses at the western end of Cambridge Street, built in the 1840's by Royal Richardson (Fig. 103). Another Greek Revival group still stands on Broadway near Prospect Street, but so rebuilt as to be almost unrecognizable.

After 1854, the development of the two streets took different paths, since Broadway built up rapidly, while Cambridge Street remained undeveloped until the end of the century. Construction on Broadway came in clumps rather than in a continuous strip along the entire length of the street. A group of mansards soon filled in around the Greek Revival houses near Prospect and Inman, and another group, now destroyed, grew up at the western end of the street near Trowbridge and Felton. On the heights of Dana Hill between Dana and Hancock Streets, the houses and lots were larger. Several imposing mansions were built, among these, the house of J. Warren Merrill, mayor of Cambridge in 1865-66 and developer of much surrounding Dana Hill land. The Merrill house and the neighboring one of Emmons Raymond, also a real estate developer, have since been torn down, and this section of the hill today is covered by apartment buildings and two-family houses. There is still no coherent sequence of buildings on Broadway; while a few handsome houses are to be found, the image is no longer domestic. The large schools at either end of the Dana Hill section of Broadway -- Rindge Technical and Cambridge High and Latin at one end, Longfellow and Harvard (now City Hall Annex) at the other -- dominate and define the character of the street. The several apartment houses along the length of the street reinforce the non-residential mass and scale. Broadway remains today a traffic artery; one tends to pass along it, scarcely aware of the buildings on either side.

Cambridge Street, even later to build up, has never been a primarily residential street. It, too, is dominated by large public buildings. Rindge Technical School and the War Memorial Gymnasium and Pool, both on the southern side of the street, are followed closely by Holy Ghost Hospital and City Hospital on the north. Cambridge Street also is a street for transit.

Harvard Street

Harvard Street is the only one of the east-west avenues that has never served for through traffic. Unlike Massachusetts Avenue, Broadway, and Cambridge Street, no street railway has ever run along it, and even today there is no bus line. Started as Canal Street in Cambridgeport in 1801, by 1803 it had been extended as far as Lee Street in Dana Hill. Despite opposition by Judge Dana, whose property it crossed, the street reached Harvard Square, and the whole length was opened to traffic by 1808. It has always been more residential than the other east-west streets, either because there was no transportation line on it or because the subdivision of lots along it set the stage for larger houses. Later, it was protected by zoning to a limited degree. The portion of Harvard Street from Prospect Street to its junction with Massachusetts Avenue was partitioned in the 1830's, and by 1854 thirty-three houses had been built, among them some of the finest Greek Revival mansions in the city. Less than a third survive today, but they include 325 Harvard Street, near Hancock Street, and a fine group of smaller houses just across the street (320, 322-24, 330; Fig. 101). Each successive building style brought fine examples to Harvard Street, including the handsome mansards between Hancock and Bigelow (most now destroyed or altered), the Italianate and Gothic houses at 336 and 338 (Fig. 120), the series of Queen Anne houses at 280, 284, 298, and 314 (Figs. 175-177, 164), and the Colonial Revivals at 340 and 339 (Figs. 186, 187). Most of these houses were impressive, large, single-family dwellings set high above the street. A few multi-unit structures were equally impressive in scale and quality; notable is a brick row at the corner of Lee Street.

Fully built up by 1896, Harvard Street was one of the handsomest streets in the city. The vista of the street started at Quincy Square with the impressive gray mass of the Old Cambridge Baptist Church (Fig. 42), followed, as the street gradually sloped up the ridge of Dana Hill, by a series of brick and frame houses. At the top of the hill stood the Whittemore house (formerly at 329, destroyed in 1965; Fig. 79), flanked by four other houses similar in scale. Only two survive, the James P. Melledge house at 335 and the Albert Vinal house at 325. Down the slope of Harvard Street toward Prospect Street was the series of mansard and Queen Anne houses already mentioned; a small Gothic-style church on the corner of Inman marked the end of Dana Hill.

In the light of its earlier handsome character, no street in the area has suffered more or is suffering more today than Harvard Street. Shortly after 1894 several apartment buildings, discordant in scale and squeezed onto inadequate lots, were put up. By 1930, thirteen more had been built, and an equal number have been added since

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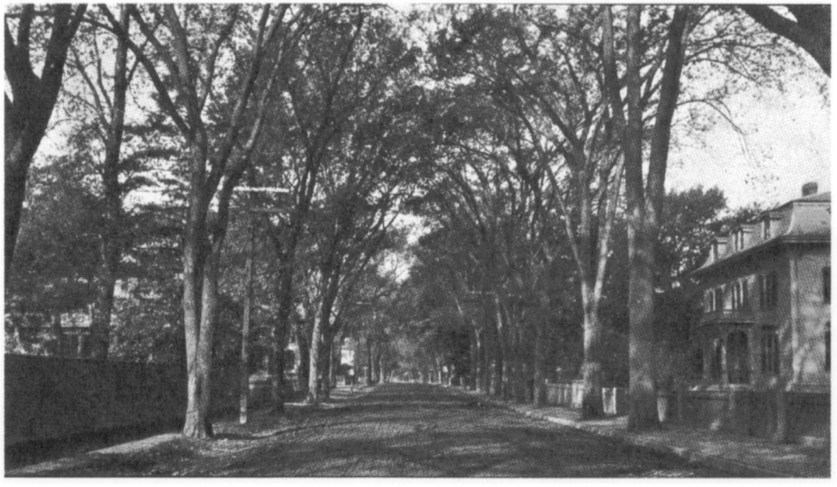
then, seven just in the years 1961-66. This latest series of apartment buildings is particularly intrusive. No attempt has been made to harmonize with the older houses on the street; materials, heights, and siting are all discordant.

Population has increased enormously. Since 1894, twenty-five houses on Harvard Street have been replaced by 740 dwelling units, 280 built in 1961-66. Only ten single dwellings are left on the street; although almost all were single-family originally, most have been converted to apartments or rooming houses. Increasing population in this era brings the problem of cars, which crowd the street and destroy its formerly quiet character.

Despite the unfortunate changes, Harvard Street is not run-down. Houses along it are well kept up, and with a few exceptions, retain their original handsome appearance. Harvard Street is now zoned for high density land use, which, while recognizing prevailing conditions and future demands, probably also condemns the remaining houses to destruction and replacement by apartments. Even though it is too late to recapture the original greatness of Harvard Street, enough of the original appearance is left in most sections to justify preservation efforts.

Three Neighborhoods and Their Side Streets

The thoroughfares linked Mid Cambridge to the urban centers, but they also served to divide it into separate neighborhoods. Through traffic moving along the thoroughfares created natural barriers, isolating the small streets between and allowing a series of sub-neighborhoods to develop. Since the dynamics of development in Mid Cambridge have always been centrifugal (people go out to work, out to shop, out for services), none of the three areas studied has the cohesion and sense of neighborhood identity found in East Cambridge.



231. HARVARD STREET IN THE 19TH CENTURY

Dana Hill

Dana Hill gives evidence of its long, slow development. Greek Revival cottages are overshadowed by apartment buildings; mansards and three-deckers stand side by side. The east-west avenues have set up barriers so that there are three subsections within the larger area. Between Massachusetts Avenue and Harvard Street, the side streets are lined with modest houses, many still occupied by single families. A number of these streets were built up in one period; there are fewer intrusive new buildings than elsewhere in Dana Hill. There is a sense of neighborhood, or of several small neighborhoods each a few blocks square.

The character of the area between Harvard Street and Broadway is quite different, as it always has been. The mansions on Harvard Street and Broadway occupied large lots stretching back toward the center of the blocks. Fewer houses were built on the very short

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side streets, and then not in groups as they were south of Harvard Street. The larger holdings did not break up until late in the century. Thus, an area like Merrill and Crawford Streets and Goodman Road was immediately built up with apartment buildings and two-family houses. The process begun on the Broadway side is now continuing at an accelerated rate near Harvard Street; as the new apartment buildings go up, the area grows more and more characterless. Large apartment houses on Hancock and Ware Streets, as well as those along Broadway and Harvard Street, increase the sense of the anonymous urban community.

A third neighborhood, between Broadway and Kirkland Street, can be distinguished. From the beginning, the houses on all but a few streets have been more modest, more closely spaced, less varied in form than in the other areas. The character of the neighborhood has changed less. As new streets have been opened and as new types of buildings have become popular, the style and even the scale of the houses have changed, but there is a consistent pattern of modest, often identical houses closely grouped along the tree-lined streets. Here, in contrast to other parts of Dana Hill, there is a strong sense of community. Children play on the sidewalks, neighbors chat as they walk along the street, gardens are well tended, and houses are well maintained.

Of the individual streets, Dana Street can be singled out to exemplify the history of the development of Dana Hill. The street's origins reach back to the original settlement; the last buildings on it were put up shortly after 1900. There have been mansions as well as cottages, and there are examples of all the nineteenth century house types. Dana Street was first a path to the common pales and a division between the Planting Field and Small Lot Hill; later it was dominated by the Dana mansion. After the mansion burned down and the Dana estate was divided, a handful of small Greek Revival houses was built near the Massachusetts Avenue end (Figs. 96, 97), and two imposing houses appeared on the corners of Dana and Centre Streets. The survivor, 8 Dana (Fig. 77), was owned by Zebina Raymond, mayor of Cambridge and the entrepreneur who, between 1848 and 1872, built many houses along Dana Street. Between Harvard Street and Broadway, the houses are more closely grouped together. They consist of a series of late Queen Anne style two-family houses and small apartment buildings that maintain the scale and roof line of the single-family houses on either side. Further along the street, between Broadway and Cambridge Street, a brick mansard row is followed by a series of mansard single-family houses. Near the Cambridge Street end, a number of Colonial Revival houses and a few three-deckers complete the catalogue of architectural styles. Variety of shape and style is the keynote of this street; similarity of scale and function provides the unifying factor.

In contrast, Bigelow Street, laid out in 1868 by Albert Vinal and almost completely built up in the next ten years, gives an impression of uniformity. Most of the houses along it are mansards; despite individual variations in ground plan and decorative detail, the whole street is an harmonious entity. Adjustments in basement level compensate for variations in grade along the street, creating an almost uniform roof line; setbacks are uniform, too. Unlike the houses on Dana Street, however, many of the houses on Bigelow Street have become run-down, and some have been quite inappropriately repaired or remodelled. A once elegant street, lined with impressive and costly houses (the average cost, about $11,000), Bigelow Street now seems shabby. Yet so much of the original fabric survives that it could easily be revitalized.

Another street notable for its mansards is Maple Avenue. First laid out in 1841 on the eastern edge of Hovey's Nursery, it was developed with more ample lots than are common on the other streets between Broadway and Cambridge Street. A series of fine mansards, interspersed with a few Queen Anne and Colonial Revival houses, line Maple Avenue. More widely spaced and more uneven in height and size than the Bigelow Street mansards, these houses do not give Maple Avenue the same rather overpowering dignity that one senses on Bigelow. The assertive mansard roofs and bay windows create a rhythmic punctuation to the voids of gardens and to the low forms of the later houses. One of the most attractive streets in Dana Hill, Maple Avenue still retains much of its original appearance. Approximately half the houses are owner-occupied, and most are well kept up. Maple Avenue can and should be preserved as an example of Cambridge at its best.

Less consistent in architectural style is Fayette Street, which dates from 1842. Two Greek Revival houses and two Italianate double houses (Figs. 83 and 118) survive among later buildings ranging from mansards to three-deckers. The original Fayette Street deed restrictions called for deep setbacks. These, and the large lots, give an air of spaciousness to the street. At the north end, a group of three-deckers and two-family houses crowded on the former Fay and Harding land is monotonous and cramped, but the overall effect of Fayette Street is one of interesting variety.

Inman Street and Prospect Street, laid out in 1802, have suffered a great deal from later construction. In comparison to the top of Dana Hill, they were built up early. By 1854 there were twenty-one families living on Inman Street and forty-eight on Prospect. The series of Greek Revival houses on Inman Street between St. Mary Road and Hampshire Street established the original character of the street. Set back from the street on ample lots, they are fine examples of the double house type (Fig. 102). Both streets had even

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more distinguished houses at the Massachusetts Avenue end, and both had and still have churches of impressive scale and quality. Later, however, as urban pressure grew, lots grew smaller, houses were divided, and three-deckers were squeezed onto the narrow portions of land available. The destruction in 1937 of the Valentine-Fuller house (Fig. 82) marked the beginning of the end of Prospect Street as a residential area. The street is now lined with small shops at the Massachusetts Avenue end; each month brings the destruction of another of the older houses and its replacement with commercial or multi-unit residential buildings. Heavy traffic between Central Square and Somerville makes the street crowded and noisy. Prospect Street's change from a residential avenue to a commercial traffic artery is inevitable, but Inman Street could be maintained. Though many Inman Street houses have become run-down, there are signs, at the northern end at least, that some neighborhood rehabilitation has begun.

Sumner Road is a remarkable survival from an earlier period. Laid out in 1838, it originally had a group of seven Greek Revival and Italianate houses, many built by the housewright Isaac Cutler. Four of the original number survive, although unfortunately Cutler's own house, formerly at 7 Sumner, has been replaced by an apartment building. Despite this building and a three-decker at number 3, Sumner Road retains to an amazing degree the appearance of a mid-nineteenth century street. The unusual survival of a whole group of Greek Revival houses makes it possible to visualize the irregularity and liveliness of the streetscape in the 1850's.

The same liveliness, achieved by a more complicated interplay of forms, is to be found in one of the most interesting streets in the Dana Hill area, Leonard Avenue (Fig. 217). Built up by a developer within a few years, between 1892 and 1896, it is a wonderful example of a street where the whole is greater than the sum of its parts. None of the houses is outstanding architecturally, yet the group forms a distinguished ensemble. The street is unified without being monotonously repetitive, attractive without costly elaboration.

232. IRVING STREET IN THE 19TH CENTURY

Shady Hill

The most homogeneous of all Mid Cambridge areas is Shady Hill. Largely a part of the Norton estate until the 1880's, it is the most recent Mid Cambridge district to have been built up. As yet, nothing has occurred to change the balance of the neighborhood, and several factors will continue to operate against a change. The absence of through streets both enhances the desirability of the neighborhood and seals it off from contamination by commercialization. As long as Kirkland Street retains its predominantly residential character, Shady Hill should be safe. The streets, laid out in long sweeping curves by the landscape architect Charles Eliot, are very much alike. Wide, planted with trees, they are lined with ample houses, usually set on large lots. The speed with which the area developed has created an uniformity of architecture not found in older parts of Cambridge. Most of the houses are either late Queen Anne or Colonial Revival; they are similar in scale and function. Except for the later double houses in Shady Hill Square (1915) and the row houses in Holden Green (1927), almost all apear to be single family dwellings, and there has been no intrusion of three-deckers or apartment buildings. Despite traffic to the Divinity School, whose main buildings are at the end of Francis Avenue, the impression of a quiet, unhurried suburb of an earlier era has survived.

The most architecturally distinguished street in the Shady Hill area is Kirkland Place, a short cul-de-sac laid out by Isaac Cutler in 1854. Six of its seven houses were built by 1857. Each is a fine example of mid-nineteenth century architecture; all are in fine condition. Disguised and isolated from Kirkland Street by an apartment building and by William James Hall, Kirkland Place is virtually unknown, yet it it is the sole intact survival of the days when Kirkland Street was known as Professors' Row.

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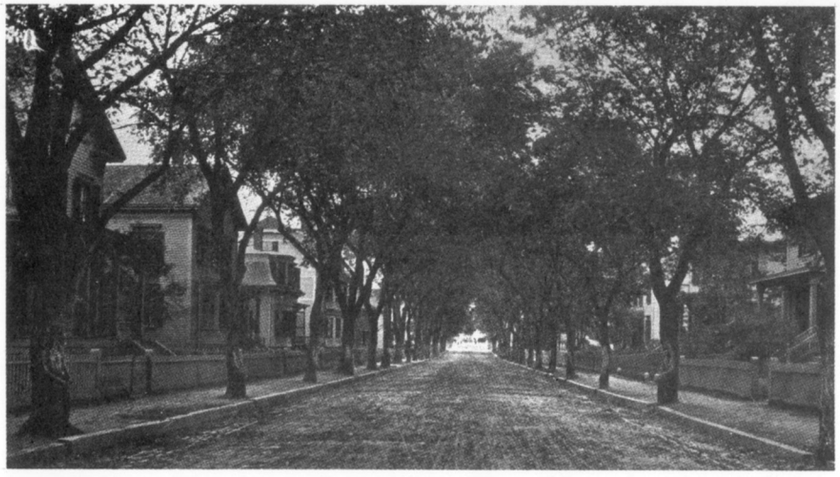

233. HAMMOND STREET IN THE 19TH CENTURY

Oxford Street Area

The Oxford Street area has the least sense of neighborhood identity of any of the three Mid Cambridge areas covered in this report. Isolated by Massachusetts Avenue, Harvard University buildings, and the Somerville line, it is divided further by Oxford Street. Traffic patterns and great differences in architectural styles from street to street make it impossible to think of the area as a whole. The streets are of several different dates, and there is little architectural continuity. On the whole, the area between Massachusetts Avenue and Oxford Street is more distinguished architecturally than the area east of Oxford Street, which was built up later, almost entirely with three-deckers, two-family houses, and apartment buildings.

Sacramento Street is typical of the development pattern of the area. Laid out across the former Frost estate in 1851, it filled up slowly with a great variety of buildings, from Italianate to modern stucco and from mansions to cottages. Ample lots and deep setbacks give a feeling of spaciousness to the blocks between Massachusetts Avenue and Oxford Street. East of Oxford, the buildings become cramped and undistinguished. Two large Colonial Revival houses at the western end of the street (one now a Harvard dormitory and the other the Cambridge Mental Health and Guidance Center) face a three-decker with an unusually elaborate, curving center porch. Down the street, a pair of brick mansard rows face a Queen Anne house with a tower (Fig. 163), and a large mansard (Fig. 132) with balconies. Next to the rows is a smaller Greek Revival house (21 Sacramento) to which has been added a tower with a mansard roof.

In contrast, Garfield Street is an example of a street that was built up in a very short time; it is difficult to imagine a better example of a Queen Anne period development. The street was laid out in 1883; all but three of the twenty-five houses were built between 1885 and 1891, nearly all by different builders. Most are large houses, on lots averaging 60 by 100 feet. Deed restrictions required a ten-foot setback from the street. The smaller side-entrance houses such as 19 and 27 averaged $4,500 in cost, while the larger houses went up to as much as $10,000. The chief impression of the street is one of bewildering diversity and invention, yet a basic unity is provided by the uniformity of lot size, setback, and house height. Variety and interest are created by the different shapes and heights of towers, bays, and porches; by the different roof forms (hip, gable, and mansard); and especially by the decorative detail that exists in exuberant quantities. Although few of the houses are still single-family residences, and many are rooming houses, the street outwardly appears as it originally did. Most of the houses are well maintained, and almost all have their original siding; only a few have been disfigured by asphalt shingles.

Garfield Street should be preserved, but action must be taken soon. The shift away from owner-occupancy and the appearance of rooming houses are often the first steps towards destruction. In addition, recent purchases by Harvard along the street suggest further possible changes.

Another harmoniously unified section is the oldest part of Prentiss Street between Frost and Oxford Streets. Laid out as Harris Street in 1858, it still retains a flavor of a much earlier period. The houses are chiefly mansards with a few Queen Annes at either end. The strong vertical accents of the tall narrow mansard houses are counteracted by their wide spacing; lots average 75 by 150 feet. In place of the crowded restless appearance of a street lined by closely placed mansards, the impression is tranquil and spacious. Little seems to have changed on Prentiss Street in the last eighty years.

Among the many pleasant streets of the area, Frost Street should be mentioned. Laid out in 1858, it was built up gradually. The earliest building, the Frost house (Fig. 8), was moved in from Massachusetts Avenue in 1866, and the other houses all date after 1873. There are a number of outstanding houses along Frost Street, including number 17, a shingle style house (Fig. 180). Two Colonial Revival houses at the north end and a brick row near Prentiss Street should also be mentioned. Unfortunately, many of the houses today are run-down or have been disfigured with artificial siding, and the continuity of the street is broken by a parking lot at 5 Frost.

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ARCHITECTURAL POTENTIAL AND RECOMMENDATIONS

Basically residential, Mid Cambridge has long been in process of transformation from suburb into city. Until recently, the original appearance and atmosphere of the area had survived in large part. Now, however, the speed of urbanization has intensified under two major pressures. The most obvious is the expansion of Harvard University. With each generation the university has increased in size, gradually engulfing the surrounding residential areas. The enormous increase in student population since World War II has greatly accelerated the rate of the university's growth; recent purchases have extended its holdings far to the north toward Porter Square and to the east in the Dana Hill area.

Another important recent phenomenon is the growing demand for small living units. Proximity to Harvard, to the urban centers, and to transportation focuses this pressure on Mid Cambridge, with the result that many one-family houses have been converted to rooming houses and multi-unit dwellings. Thus, in a period when the population of the city as a whole has declined, Mid Cambridge has experienced a marked increase in density of occupation.

Where such pressures exist, heavy urbanization is almost inevitable. Real estate values rise when a building of one to three units can be replaced by a building of thirty or forty units, and as prices rise, the individual has less chance to keep or acquire a house for single occupancy. This trend has resulted in a drastic alteration of the residential character of Mid Cambridge. Where the university takes over, the area become semi-public, and patterns of use change. The more leisurely pace of family life is replaced by the bustle of students rushing between classes; when night comes, the domestic warmth of house lights is replaced by darkness and isolation. At the same time, the intimate scale and rhythm of small houses and gardens gives way to the more ponderous masses of large buildings, and to the impersonality of public planting.

In a similar way, increased density of occupation alters patterns of life. As the balance shifts to larger buildings, the sense of identity with an immediate community is lost, and with it, the incentive for the resident to preserve his links with the neighborhood. The anonymous, impersonal apartment house with its groups of strangers, often transients, dissipates neighborhood groups as well as the sense of continuity and tradition.

This trend toward urbanization, although usually irreversible, could be directed and controlled before the architectural and historical integrity of Mid Cambridge is destroyed. It is important to recognize the depth of the conflict between the necessity for new construction and the need for preserving past building styles. A balance must be found that satisfies both demands. Clearly an institution needs to renew its old buildings as well as to add new ones. Just as obviously, houses can outlive their economic and social life span and must be replaced. There is a constant need for gradual renewal of the architectural fabric of a city. Total preservation creates a museum; it can be a form of death just as total as demolition and rebuilding. But thoughtless destruction leads to the complete loss of our architectural heritage. Both our buildings and our settled neighborhoods are as important a part of our cultural heritage as our literature and our traditions.

Consideration must be given to the problems posed by new construction, for the normal course of renewal is not producing adequate replacements. On the local scene, speculative real estate developers have had little respect for the past; present day building methods are different from those of the past, and cheap or synthetic materials are frequently used to offset mounting building costs. Too often, architecturally important buildings have been replaced by structures of no architectural significance.

Harvard's expansion poses a different problem. In the past, the university has acquired property chiefly for purposes of expansion and has given little consideration to the preservation of buildings on its acquired land, regardless of historical or architectural distinction. Examples of destruction by the university include buildings as significant for the history of Cambridge as the Hastings-Holmes house and "Shady Hill," and the architecturally important houses on Quincy Street and Professors' Row. Others are endangered now, but the magnitude of the university's growth has made the problem of preservation extremely complex.

University policy makers are now beginning to recognize this aspect of growth as a pressing subject for their concern. Such concern is desperately needed, not only for the historic buildings over which the university has assumed jurisdiction, but for the changing quality of the immediate environment. Steps can be taken to prevent the total loss of our architectural inheritance and to protect the quality of attractive older neighborhoods in the face of rapid urban growth. The concluding paragraphs of this report will examine some of the possibilities and recommend some remedies.

As a first step, a program should be initiated to provide and disseminate information about the general importance and proper treatment of period houses. Everyone should be encouraged to respect and understand the elements that constitute the historical

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quality of his house. Most Mid Cambridge houses are in good condition, and it is apparent that their owners are anxious to keep them so. Too often, however, repairs and improvement destroy rather than preserve the original appearance, and as a result, the architectural integrity is lost.

Concomitantly, the buildings of outstanding historical and architectural importance should be listed for preservation. Already Mid Cambridge has suffered the loss of all its buildings associated with the period of the American Revolution, but excellent later buildings, such as the Jared Sparks house (Fig. 74) on Quincy Street, the Lovering house (Fig. 71) on Kirkland Street, the North Avenue Congregational Church (Fig. 37), the Prospect Street Church (Fig. 40), and others of like significance, deserve recognition. In addition, where outstanding groups of buildings have survived, they should be defined and considered for historic districts in the same way that the Cambridge Common and sections of Brattle Street have already been designated. Recommendations for Mid Cambridge should include Kirkland Place, the group of Greek Revival houses on Sumner Road, and possibly Maple Avenue.

While a few buildings or groups are of such caliber that they merit special designation, many form fine ensembles of vernacular buildings of one period or examples of several periods, and every effort should be made to save them. Such preservation can be accomplished by encouraging residents to find practical ways of adaptation for contemporary use. Since in most of Mid Cambridge large one-family houses appear not to be economically viable, careful conversion to apartments would literally give older buildings a new lease on life, while, if well done, preserving their architectural character. Such conversions would allow many streets to keep their residential suburban quality. Certain streets -- among them, Leonard Avenue, Kirkland Road, Garfield, Dana, Bigelow, Frost, and Mellen Streets and parts of Ellery Street -- should be especially considered in efforts to develop local methods for protective treatment.

These recommendations, put into practice, would go a long way toward saving important buildings and salvaging some of the amenities of living inherent in older residential communities and still predominant in many parts of Mid Cambridge.

234A. 330-332 BROADWAY, 1845. 1937 PHOTO. ORIGINAL STATE

234B. 330-332 BROADWAY. 1966 PHOTO. TRIM REMOVED, ARTIFICIAL SIDING ADDED

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APPENDIX

CHECKLIST OF NON-RESIDENTIAL ARCHITECTURE

A chronological list of Mid Cambridge churches, schools, and other public and commercial buildings, with their building histories.

Churches

Syrian Orthodox Catholic Church of St. Mary, Inman Street between Massachusetts Avenue and Austin Street (Figs. 34-36)

1822 built as First Universalist Church, Lafayette Square
1839 interior alterations
1858 alterations; architect, Rev. Thomas Silloway
1888 moved to present site
1954 acquired by present congregation

Second Evangelical Congregational Church, Austin and Temple Streets

1842 built
1844 enlarged
1865 destroyed by fire; congregation joined Pilgrim Church, Magazine Street

North Avenue Congregational Church, Massachusetts Avenue at Roseland Street (Figs. 37-39)

1845 built as Old Cambridge Baptist Church at corner of Kirkland Street and Holmes Place; architect, Isaac Melvin
1866 bought by North Avenue Congregational Society
1867 moved to present site
1872 transepts and chancel added
1906 top stages of spire replaced by square belfry and copper dome
1964 belfry and dome destroyed by lightning
1965 new steeple built

Lee Street Unitarian Church, Lee Street between Massachusetts Avenue and Harvard Street

1846 first church built; architect, Isaac Melvin
1855 destroyed by fire; second church built; architect, John H. Webber

1889 bought by City for Latin School; congregation joined Austin Street Unitarian Church
1899 demolished

Prospect Congregational Church, Prospect Street between Austin and Harvard Streets (Figs. 40-41)

1851 built for First Evangelical Congregational Society; architect, Alexander R. Esty; still occupied by same congregation

Holmes Chapel

1857 built for North Avenue Congregational Society on Massachusetts Avenue near Arlington Street
1868 bought by Old Cambridge Methodist Episcopal Church, moved to Massachusetts Avenue opposite Cambridge Common
1891 demolished; replaced by Harvard-Epworth Methodist Church

Old Cambridge Baptist Church, Harvard Street and Massachusetts Avenue (Figs. 42-46)

1867 construction begun; architect, Alexander R. Esty
1889 chapel destroyed by fire and rebuilt as parish hall; architect, C.H. Blackall
1965 interior alterations

St. Luke's Reformed Episcopal Church, Harvard and Inman Streets

1890 built
1896 sold on mortgage foreclosure to First Free Baptist Society
1909 congregation joined Broadway Baptist Church
1916 demolished

Harvard-Epworth Methodist Church, Massachusetts Avenue opposite Cambridge Common (Fig. 50)

1891 built as Epworth Methodist Episcopal Church on site of demolished Holmes Chapel; architect, A.P. Cutting

First United Presbyterian Church, Cambridge Street between Inman and Antrim Streets

1893 built for present congregation; architects, Metcalf and Hoyt

First Reformed Presbyterian Church, Antrim Street (Fig. 60)

1897 built for present congregation

Church of the New Jerusalem, Quincy and Kirkland Streets (Fig. 61)

1903 built as chapel for New Church Theological School; architects, Warren, Smith and Biscoe
1966 addition; architects, Arthur H. Brooks, Jr. and Associates

Harvard Street Lutheran Church, Harvard Street between Dana and Hancock Streets (Fig. 62)

1911 built for Third Congregational Society, Unitarian; architects, Newhall and Blevins
1936 acquired by present congregation

Portuguese Baptist Mission Church, Inman Street between St. Mary Road and Hampshire Street

1928 built

Schools

North School, Massachusetts Avenue at Newport Road

1838 built as Auburn School on Farwell Place
1851 building moved to North (now Massachusetts) Avenue; name changed to North School
by 1860 building moved to Concord Avenue; name changed to Dunster School
1920's demolished

Dana Hill Primary School, Centre Street

1847 built
1913 demolished

High School, Amory Street and St. Mary Road

1847 built
1864 became Felton Primary School
1934 demolished

Amory Primary School, Amory Street between St. Mary Road and Hampshire Street

1852 built
1864 demolished

High School, Broadway between Antrim and Fayette Streets (Fig. 47)

1864 built; architect Calvin Ryder
1886 division into English and Latin High Schools; building occupied by English High School
1892 occupied by Latin High School
1899 became Merrill Primary School
1930 demolished; replaced by Longfellow School

Harvard Grammar School, Inman Street and Broadway (Fig. 48)

1871 built; classes moved there from Harvard Street near Norfolk Street
1899 third story added; architect, George Fogerty
1932 building became City Hall Annex

Agassiz School, Oxford and Sacramento Streets

1875 first Agassiz School built
1915 present structure built; architect, Edward B. McGirr

Manual Training School, Irving Street at Broadway (Figs. 51, 53)

1888 built as gift of Frederick H. Rindge; architects, Rotch and Tilden
1931 demolished; replaced by Rindge Technical High School

English High School, Broadway between Trowbridge and Ellery Streets (Fig. 56)

1892 built; architects, Chamberlin and Austin
1939 demolished

Latin High School, Trowbridge Street between Broadway and Cambridge Street (Fig. 57)

1899 built; architects, Hartwell, Richardson and Driver
1910 high schools reunited as Cambridge High and Latin School
1916 addition
1939 new building on site of demolished English High School
1955 War Memorial Gymnasium and Pool, Cambridge Street; architect, Richard Shaw

Washington Grammar School, Cambridge and Felton Streets

1902 built; architect, George Fogerty
1931 demolished for Rindge Technical High School

Longfellow School, Broadway between Antrim and Fayette Streets

1931 built; architects, McLaughlin and Burr

Rindge Technical High School, Broadway, Cambridge and Felton Streets (Fig. 64)

1932 built; architect, Ralph Harrington Dean

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Other Public and Commercial Buildings

Masonic Hall, Massachusetts Avenue at Temple Street

1866 built
1866-1889 occupied by Cambridge Public Library
1904 demolished

Union Hall, Temple Street

1871 built for Union Temperance Association; now used as offices by New England Gas and Electric Association

Grant Building, Massachusetts Avenue at Prospect Street

1873 built
1966 demolished

Fire Station, Inman Square (Fig. 59)

1874 first fire house built
1912 present station built; architects, Newhall and Blevins

Post Office Block, Massachusetts Avenue between Roseland Street and Porter Square

1882 built

Cambridge Public Library, Broadway between Trowbridge and Irving Streets (Figs. 53, 54)

1888 built as gift of Frederick H. Rindge; architects, VanBrunt and Howe
1894 rear addition; architects, VanBrunt and Howe
1966 addition; architects, Shepley, Bulfinch, Richardson and Abbott

Cambridge Mutual Fire Insurance Company Building, Massachusetts Avenue at Inman Street (Fig. 220)

1888 built; architect, John A. Hasty

Cambridge City Hall, Massachusetts Avenue between Inman and Bigelow Streets (Fig. 55)

1889 built as gift of Frederick H. Rindge; architects, Longfellow, Alden and Harlow

Holy Ghost Hospital, Cambridge Street between Hovey and Leonard Avenues (Fig. 58)

1895 built; architects, W.H. and J.A. McGinty
1927,1942,1949, 1960, 1964 additions

Y.W.C.A., Temple and Austin Streets

1898 first building built
1911 present main building built; architect, John A. Hasty
1953 addition of ell; architects, Anderson and Beckwith
1961 addition of pool and gymnasium; architects, Anderson and Beckwith
1964 dormitory built; architects, Anderson, Beckwith and Haible

Cambridgeport Savings Bank Building, Massachusetts Avenue at Temple Street

1904 built on site of demolished Masonic Hall; architects, W.E. Chamberlin and C.H. Blackall

New England Telephone and Telegraph Company Building, Inman Street at West Street

1911 built; architects, Dinsmore and LeClear
1919 enlarged

Cambridge Gas and Electric Light Company Building, Massachusetts Avenue at Temple Street

1912 built; architects, Shepley, Rutan and Coolidge

Cambridge City Hospital, Cambridge Street between Camelia Avenue and Line Street

1911-15 first building built
1922, 1930 additions
1953 Cahill House built
1966 first building demolished; new building under construction; architects, Shepley, Bulfinch, Richardson, and Abbott

Sears, Roebuck and Company Retail Store, Massachusetts Avenue at Roseland Street

1928 built

New England Telephone and Telegraph Company Exchange, Ware Street (Fig. 63)

1933 built; architects, Sturgis Associates

Central Fire Station, Broadway and Cambridge Street

1933 built; architects, Sturgis Associates

I.B.M. Building, Cambridge Street at Prescott Street (Fig. 65)

1958 built; architect, Sumner Schein

Holiday Inn, Massachusetts Avenue between Mellen and Wendell Streets

1961 built as Cambridge House Motor Hotel; architect, Maurice A. Reidy

New England Gas and Electric Association Building, Austin Street between Prospect and Temple Streets (Fig. 66)

1961 built; architects, Sert, Jackson and Gourley

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CHECKLIST OF RESIDENTIAL ARCHITECTURE

Houses of architectural merit in Mid Cambridge, listed by number and street. Streets are listed alphabetically by area. Figure numbers refer to illustrations in the text.

Dana Hill

AMORY STREET

19-21 Amory (Fig. 105B)	1869	mansard; builder, C. Bennink
84 Amory	1850-51	Gothic; builder, Theophilus Briggs

ANTRIM STREET

46-48 Antrim (Fig. 105A)	1874	bracketed Italianate
125 Antrim	1843	Greek Revival; moved from Fayette Street, 1856

AUSTIN STREET

Austin Park and 145, 147 Austin Street	1926-30	two-family house development

BIGELOW STREET

5 Bigelow (Fig. 133)	1869	mansard
6 Bigelow	1873	mansard
7 Bigelow	1869	mansard
8 Bigelow	1872	mansard
9-11 Bigelow	1874	mansard; builder, John S. Pollard
10-12 Bigelow (Fig. 206)	1884	Queen Anne
17 Bigelow	1873	mansard
22 Bigelow (Fig. 136)	1870	mansard; moved from site of City Hall, 1885-88

BROADWAY

326-28 Broadway (Fig. 122)	1851	Italianate
329 Broadway	1830-54	Greek Revival
334 Broadway (Fig. 138)	1868	mansard
335 Broadway	1867	mansard
378 Broadway	1871	mansard
384 Broadway	1885-86	Queen Anne
407A-11 Broadway (Fig. 149)	1874-76	mansard; builder, Fred Pope
413-25 Broadway (Fig. 148)	1868	mansard; carpenter, Gershom Burnham

CAMBRIDGE STREET

1426 Cambridge	1892	Queen Anne; architect, Eugene T. Harrington
1520 Cambridge	1894	Queen Anne; architect, George Fogerty
1531 Cambridge (Fig. 181)	1892	Queen Anne; architect, J. Kahlmayer
1643 Cambridge (Figs. 192-3)	1896	French chateau; architect, William E. Clark
1653 Cambridge	1895	Queen Anne; architect, J.A. McIsaacs
1667 Cambridge (Fig. 213)	1898	Colonial Revival three-decker; architect, George Fogerty; HABS
1689-91 Cambridge	1840	Greek Revival; carpenters, Moses and Jedediah Ricker
1707-9 Cambridge	1845	Greek Revival; housewright, Mather Hayward, Jr.
1715-17 Cambridge (Figs. 103-4)	1845	Greek Revival; housewrights, John A. Pickering and Zenas Crowell
1727 Cambridge (Fig. 155)	1886	mansard; architect, Isaac McLean
1746 Cambridge (Fig. 154)	1887	mansard; architect, James Fogerty

CAMELIA AVENUE

10 Camelia	1894-1903	Queen Anne

CENTRE STREET

5 Centre	1843	bracketed Italianate
18 Centre	1898	early apartment house; architect, John A. Hasty
19 Centre (Figs. 76, 85, 86, 90A)	1842	Greek Revival; architects, Isaac Melvin and Oliver Woods
19A Centre	1873-77	mansard carriage house

CLEVELAND STREET

1-3 Cleveland	1877-86	Queen Anne
2 Cleveland	1886	Queen Anne; architect, J.A. Richards
5 Cleveland (Fig. 227)	1923	Colonial Revival
10 Cleveland (Fig. 174)	1886	Queen Anne; architect, Suther Blaikie

CLINTON STREET

3 Clinton (Fig. 221)	1892	Colonial Revival double four-decker; architect, John A. Hasty
11-13 Clinton (Fig. 126)	1856	Italianate
12 Clinton (Fig. 161)	1881	Queen Anne
15 Clinton	1898	Tudor; architect, C. Herbert McClare
21 Clinton (Fig. 106B)	1857	mansard
26 Clinton (Fig. 134)	1862	mansard; builder, Edwin A. Stevens
28 Clinton	1868	mansard

DANA STREET

5 Dana (Fig. 96)	1839-42	Greek Revival
7 Dana (Figs. 87, 97)	1841	Gothic Revival/Greek; housewright, Nathaniel Virgin; HABS
8 Dana (Figs. 77-8)	1848	Italianate
10 Dana (Fig. 228)	1909	Tudor apartment house; architects, Newhall and Blevins
11 Dana	1871	mansard
26 Dana	1897	Queen Anne/Colonial Revival; architect, C. Herbert McClare
29 Dana	1886	Queen Anne; architect, S. Blaikie
32 Dana	1901	Queen Anne/Colonial Revival; architect, S. Frost Little & Company
36 Dana	1897	Queen Anne/Colonial Revival; architect, George H. Wood
37 Dana	1888	Queen Anne; architect, George H. Nichols
43-47 Dana	1893	Colonial Revival; architect, John A. Hasty
49 Dana	1864	Italianate
51-57 Dana	1874-76	mansard; builder, Fred Pope
61 Dana	1872	mansard
69-69A Dana	1868	mansard
73 Dana (Fig. 215)	1898	Queen Anne apartment house; architect, George Coan

ELLERY STREET

8 Ellery (Fig. 99)	ca. 1841	Greek Revival
10 Ellery	ca. 1841	Greek Revival
12 Ellery	ca. 1841	Greek Revival
20 Ellery (Fig. 100)	1846	Greek Revival/Gothic
43-49 Ellery (Fig. 207)	1891	Queen Anne; builder, Foster Perry
53 Ellery	1886	Queen Anne/Colonial Revival; architects, Rand and Taylor
65 Ellery	1873	bracketed Italianate
74 Ellery	1868-69	mansard
84-86 Ellery (Fig. 146)	1878	mansard
96-102 Ellery	1865-68	mansard

ELLSWORTH AVENUE

5 Ellsworth	1864	Italianate
8 Ellsworth (Fig. 182)	1887	Queen Anne; architect, John H. Webber
27 Ellsworth	1863	bracketed Italianate

FAYETTE STREET

Fayette Park and 5, 7 Fayette St. (Fig. 209)	1896-99	Queen Anne/Colonial Revival development; architect, C. Herbert McClare
12 Fayette	1875	mansard
21-23 Fayette (Fig. 83)	1848	Italianate; HABS
26-28 Fayette (Figs. 118, 152)	1857	Italianate
31-33 Fayette	1847	Greek Revival
32 Fayette	1895	Queen Anne/Colonial Revival; builder, George Chaplin

FELTON STREET

11 Felton	1877-86	Queen Anne

HANCOCK PARK

2 and 4 Hancock Park	1894-1903	Queen Anne/Colonial Revival

HANCOCK PLACE

2-4 Hancock Pl. (Fig. 18)	ca. 1807	Federal; moved

HANCOCK STREET

104-6 Hancock	1839-40	Greek Revival/Gothic; addition, 1891
110 Hancock (Fig. 95)	1839	Greek Revival/Gothic
116 Hancock	1859	Italianate; carpenter, Gershom Burnham
118-26 Hancock	1876-77	mansard
123 Hancock (Fig. 94)	1848	Greek Revival
148 Hancock (Fig. 128)	1863	mansard

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172 Hancock (Fig. 162)	1884	Queen Anne
177 Hancock	1900	Queen Anne/Colonial Revival; architect, E. O. Brock

HARVARD STREET

277 Harvard	1843	Greek Revival; architect, William Hovey, Jr.; later alterations
280 Harvard (Figs. 175, 196, 201, 203)	1886	Queen Anne; architect, C.J. Williams
284 Harvard (Fig. 176)	1887	Queen Anne; architects, Hartwell and Richardson
295 Harvard	1964	apartment house; architects, Bedar and Alpers
298 Harvard (Figs. 177, 197, 204)	1888	Queen Anne; architect, John A. Hasty
302-8 Harvard	1857	Italianate
307 Harvard	1865	mansard
314 Harvard (Fig. 164)	1881	Queen Anne
318 Harvard (Fig. 101)	1840	Greek Revival; housewright, Nathan Wilson
320 Harvard (Fig. 101)	1845	Greek Revival
322-24 Harvard (Fig. 101)	1842	Greek Revival
325 Harvard	1853	Greek Revival; later additions
326 Harvard (Fig. 195)	1899	Queen Anne/Colonial Revival; builder, George W. Pope's Sons
328 Harvard	1892	Queen Anne/Colonial Revival; architect, C. Herbert McClare
330 Harvard	1830-54	Greek Revival
335 Harvard (Fig. 92B)	1850	Greek Revival; porch, 1898
336 Harvard	1859	Italianate
338 Harvard (Fig. 120)	1859	Gothic
339 Harvard (Fig. 187)	1887	Queen Anne/Colonial Revival; architect, James P. Kelley; moved from corner of Mass. Ave. and Lee St., 1898
340 Harvard (Fig. 186)	1897	Colonial Revival; architect, Arthur H. Vinal
341-43 Harvard	1855-56	Greek Revival
352 Harvard	1848	bracketed Italianate
354-56 Harvard (Fig. 216)	1895	Colonial Revival; architect, Wilfred A. Norris
357-59 Harvard (Fig. 145)	1867	mansard
367 Harvard (Fig. 222)	1895	apartment house; architect, John A. Hasty
369 Harvard (Fig. 156)	1877	mansard
371 Harvard	1899	Classical Revival apartment house; architects, Wheelwright and Haven
376 Harvard	1891	Queen Anne/Colonial Revival; architect and builder, A.Y. Currie
382-92 Harvard (Fig. 210)	1889	Queen Anne; architect, Richards and Company

HIGHLAND AVENUE

16 and 20 Highland and carriage house (Figs. 183-5)	1894	Queen Anne/Colonial Revival; architect, John A. Hasty
19 Highland	1885	Queen Anne
63 Highland	1895	Colonial Revival three-decker; architect, C.H. Bartlett
64 Highland	1897	Colonial Revival three-decker; architect, Eugene T. Harrington
81 Highland	1894	Colonial Revival; architect, John Muldoon

INMAN STREET

17 Inman (Fig. 144)	1871	mansard
19-21½ Inman (Fig. 150)	1877	mansard
22-24 Inman	1856	Italianate
26 Inman (Fig. 143)	1869	mansard
78 Inman	1871-73	mansard; builder, George Chaplin
91 Inman	1873-77	bracketed Italianate
92 Inman	1873	mansard
102-4 Inman	1845	Greek Revival; builders, William Ricker and David Chandler
106-8 Inman (Fig. 102)	1845	Greek Revival; builders, Ricker and Chandler
110-12 Inman	1845	Greek Revival; builders, Ricker and Chandler
114-16 Inman	1845	Greek Revival; builders, Ricker and Chandler

IRVING STREET

19 Irving	1876	Queen Anne
23 Irving	1871	mansard
36 Irving (Fig. 158)	1873	Queen Anne
46-48 Irving	1894-1903	Colonial Revival

IRVING TERRACE

6 Irving Terr.	1886-94	Queen Anne

KIRKLAND ROAD

6-16 Kirkland Rd. (Figs. 199, 219)	1897-99	Queen Anne development; builders, Walsh and McGirr

KIRKLAND STREET

34 Kirkland	1840	Greek Revival; builders, Oliver Hastings and Luther Brooks
38 Kirkland (Figs. 71, 84)	1839	Greek Revival; builders, Hastings and Brooks
50-60 Kirkland (Fig. 211)	1891	apartment house; architect, Frank Shepherd

LEE STREET

9 Lee	1894-1903	Queen Anne/Colonial Revival
12 Lee	1877-86	Queen Anne
15-17 Lee (Fig. 117)	1856	Italianate; architect, John H. Webber; carpenters, Moses and Jedediah Ricker
16 Lee	1883-86	Queen Anne
32 Lee	1864	mansard; builder, Edwin A. Stevens

LEONARD AVENUE

1-24 Leonard (Fig. 217)	1890's	Queen Anne development; developer, William E. Doyle

MAPLE AVENUE

6 Maple (Fig. 131)	1860	mansard
8 Maple (Fig. 137)	1874	mansard
15 Maple	1854-73	mansard
19 Maple	1897	Colonial Revival; architect, Jordan Goss
20 Maple	1861-62	mansard
23 Maple (Fig. 142)	1868	mansard
26 Maple (Figs. 127, 153)	1875	bracketed Italianate
27 Maple	1877-86	Queen Anne

MASSACHUSETTS AVENUE

1033 Mass.	1867	mansard; builder, Charles W. Wellington
1105 Mass. (Figs. 141, 159)	1873-74	mansard

MYRTLE AVENUE

1 Myrtle	1893	Queen Anne
25-27 Myrtle	1886-94	Queen Anne

PRESCOTT STREET

Warren House (Fig. 20)	1833	late Federal; moved back, ca. 1900
16 Prescott (Fig. 139)	1873	mansard; carpenter, Joseph Littlefield
84 Prescott	1907	Tudor apartment house; architects, Newhall and Blevins

PROSPECT STREET

149 Prospect	1842	Greek Revival

QUINCY STREET

Dana-Palmer house (Fig. 19)	1822	Federal; moved across Quincy St., 1946
42 Quincy (Fig. 109)	1845	Italianate; architect, Henry Greenough
Sparks house, 48 Quincy (Figs. 74, 92A)	1838	Greek Revival; builder, William Saunders; HABS

REMINGTON STREET

9 Remington	1833-54	Greek Revival
11-13 Remington	1847	Greek Revival; housewrights, Nathaniel Stickney and Sumner Shepard
15 Remington	1892	Queen Anne; architects, J.R. and W. P. Richards

SUMNER ROAD

9 Sumner	1844	Greek Revival; housewright, Isaac Cutler
11-15 Sumner	1845	Greek Revival; housewright, Isaac Cutler
14 Sumner	1853	bracketed Italianate; housewright, Isaac Cutler

TROWBRIDGE STREET

10 Trowbridge (Fig. 121)	1842	Greek Revival

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11 Trowbridge (Fig. 165)	1885	Queen Anne
15 Trowbridge	1898	Colonial Revival three-decker; architect, John A. Hasty
26 Trowbridge (Fig. 140)	1866	mansard
33-35 Trowbridge (Fig. 214)	1892	Queen Anne; architect, John A. Hasty
42 Trowbridge	1842-43	bracketed Italianate
48 Trowbridge	1856	bracketed Italianate; housewrights, Joseph Littlefield and Ivory P. Estes
55 Trowbridge (Fig. 172)	1889	Queen Anne; architect, John A. Hasty
58 Trowbridge (Fig. 171)	1891	Queen Anne
111 Trowbridge	1896	Colonial Revival; architect, T.H. Keenan
117 Trowbridge	1903-16	Colonial Revival

TROWBRIDGE TERRACE

2 Trowbridge Terr.	1854-73	bracketed Italianate; housewrights, Joseph Littlefield and Ivory P. Estes; moved back from 46 Trowbridge Street.

WARE STREET

19 Ware (Fig. 212)	1887	Queen Anne apartment house; architects, J.R. and W.P. Richards
23-29 Ware (Fig. 157)	1886-87	mansard

WEST STREET

11-17 West	1843-44	Greek Revival

Shady Hill

BRYANT STREET

5 Bryant	1912	Colonial Revival; architects, Bigelow and Wadsworth
7 Bryant (Fig. 225)	1916	Tudor; architects, Kilham and Hopkins

FARRAR STREET

17 Farrar (Fig. 191)	1897	Federal Revival

FRANCIS AVENUE

1 Francis (Fig. 25)	1836	Greek Revival; carpenter, Ebenezer Francis
9 Francis	1886	mansard
14 Francis (Fig. 189)	1895	Colonial Revival; architect, William Rotch Ware
16 Francis	1906	Colonial Revival; architect, Edward T. P. Graham
19 Francis (Fig. 190)	1891	Queen Anne/Colonial Revival; architect, C. Herbert McClare; HABS
23 Francis	1902	Queen Anne; architect, W.E. Chamberlain
32 Francis	1902	Colonial Revival/Queen Anne
44 Francis	1912	Colonial Revival; architects, Derby and Robinson
64 Francis (Fig. 229)	1958	architect, Jose Luis Sert
67 Francis (Fig. 224)	1926	Colonial Revival

HOLDEN STREET

41 Holden	ca. 1840	Gothic cottage; moved and remodelled, 1929; architects, Andrews, Jones, Biscoe and Whittemore

IRVING STREET

89 Irving (Fig. 223)	1916	Colonial Revival; architect, J. W. Ames
95 Irving	1889	Queen Anne/Colonial Revival; architect, William Ralph Emerson
99 Irving	1889	Colonial Revival; architects, Chamberlin and Whidden
104 Irving	1893	Colonial Revival; architects, Walker and Kimball
105 Irving	1890	Colonial Revival; architects, Longfellow, Alden and Harlow
109 Irving	1893	Colonial Revival; architect, William P. Wentworth
110 Irving	1889	Queen Anne/Colonial Revival; architect, William Ralph Emerson

KIRKLAND PLACE

4 Kirkland Pl. (Fig. 115)	1856	mansard; architect, Henry Greenough; moved back, 1908
9 Kirkland Pl. (Fig. 125)	1855	bracketed Italianate; housewright, Isaac Cutler
10 Kirkland Pl.	1856	bracketed Italianate; housewright, Isaac Cutler
12 Kirkland Pl. (Fig. 124)	1857	bracketed Italianate; housewright, Isaac Cutler
13 Kirkland Pl.	1857	bracketed Italianate; housewright, Isaac Cutler; later additions
14 Kirkland Pl.	1839	Greek Revival; later additions and alterations

KIRKLAND STREET

13 Kirkland (Fig. 27)	ca. 1822	late Federal
21 Kirkland (Fig. 29)	ca. 1822	late Federal
61 Kirkland	ca. 1863	mansard

SCOTT STREET

2 Scott	1893	Colonial Revival
8 Scott	1899	Queen Anne/Colonial Revival
18 Scott (Fig. 226)	1928	French provincial; architects, Little and Russell

SHADY HILL SQUARE

1-12 Shady Hill Sq.	1915	double house development; architect, J.W. Ames

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Oxford Street Area

CRESCENT STREET

24-26 Crescent (Fig. 208)	1895	Queen Anne; architect, A.D. Rice
51 Crescent	1854-73	Italianate

EVERETT STREET

6-8 Everett	1854-73	mansard
27 Everett	1890	Queen Anne apartment house; architects, J.R. and W.P. Richards

EXETER PARK

1-7 Exeter Park and 1751, 1753 Mass. Avenue	1904-5	Colonial Revival development; architect, F.G. Powell

FOREST STREET

5 Forest	1881	Queen Anne
6 Forest	1886-94	Queen Anne
8A Forest	1854-73	mansard
9 Forest	1872	mansard
11 Forest	1854-73	mansard

FROST STREET

10 Frost (Fig. 8)	1807	Federal; builder, William Saunders; moved from Mass. Ave., 1866
17 Frost (Fig. 180)	1886	Queen Anne; architects, Rand and Taylor
18 Frost	1854-73	mansard
55-61 Frost	1877-86	mansard

GARFIELD STREET

16 Garfield	1891	Queen Anne; architect, William Sidebottom
19 Garfield	1885	mansard
28 Garfield (Fig. 170)	1886	Queen Anne; architect, John A. Steadman
31-33 Garfield (Figs. 166, 169)	1886	Queen Anne
34 Garfield	1890	Queen Anne; architect, William Sidebottom
36 Garfield (Fig. 167)	1887	Queen Anne; architect, James Fogerty
39 Garfield	1885-86	Queen Anne
44 Garfield	1888	Queen Anne; architect, Eugene L. Clark
45 Garfield (Fig. 168)	1886	Queen Anne; architect, William E. Woodward
49 Garfield (Figs. 178, 202)	1888	Queen Anne; architect, Eugene L. Clark
54 Garfield	1890	Queen Anne; architects, Rand and Taylor
55 Garfield (Fig. 198)	1889	Queen Anne; architect, Eugene L. Clark
64 Garfield	1891	Queen Anne/Colonial Revival; architect, Albert M. West
67 Garfield	1889	Queen Anne; architect, M. Boyle
80 Garfield	1887	Queen Anne; architect, James Fogerty

GORHAM STREET

2-4 Gorham	1894	Queen Anne; builder, R.L. Perry
6-8 Gorham	1890	Queen Anne; architect, William Clark
28 Gorham	1897	Queen Anne
32-34 Gorham	1897	Queen Anne
36-38 Gorham	1897	Queen Anne

HAMMOND STREET

21 Hammond	1877-86	Queen Anne
27-29 Hammond	1888	Colonial Revival; architect, William P. Wentworth
55 Hammond	1888	Queen Anne
65 Hammond	1892	Colonial Revival

MASSACHUSETTS AVENUE

Gannett house	1839	Greek Revival
1581-83 Mass.	1876	mansard
1587 Mass.	1875	mansard
1627 Mass. (Fig. 130)	1862	mansard; HABS
1665 Mass. (Fig. 129)	1864	mansard; builder, Charles W. Wellington
1705 Mass. (Fig. 188)	1889	Colonial Revival; architects, Van Brunt and Howe
1713 Mass.	1884-85	mansard

MELLEN STREET

7 Mellen	1873-86	Queen Anne
27 Mellen	1869	bracketed Italianate
37 Mellen	1854-73	mansard

OXFORD STREET

Palfrey house (Fig. 32)	1831	late Federal
47-49 Oxford	1873-77	mansard
63-69 Oxford (Fig. 147)	1871	mansard; builder, Charles W. Wellington
114 Oxford	1822	Federal; moved and altered

PRENTISS STREET

6 Prentiss (Fig. 72)	1843	Greek Revival; builder, William Saunders
18 Prentiss	1886	Queen Anne
28 Prentiss	1873-86	Queen Anne
35 Prentiss (Figs. 160, 200)	1877	Queen Anne
37-37A Prentiss	1873-77	mansard

ROSELAND STREET

28 Roseland	1854-73	mansard

SACRAMENTO STREET

3 Sacramento	1888	Colonial Revival; architects, Hartwell and Richardson
5 Sacramento	1891	Colonial Revival; architect, George Fogerty
9-13 and 15-19 Sacramento	1877-86	mansard
16 Sacramento (Figs. 163, 205)	1883	Queen Anne; attributed to Van Brunt and Howe; rear wing added, 1893
20 Sacramento (Fig. 132)	1852	Italianate; mansard roof added, 1869
29 Sacramento	1854-73	bracketed Italianate
31 Sacramento (Fig. 106A)	1873-74	bracketed Italianate
38 Sacramento	1873-86	bracketed Italianate
39 Sacramento	1854-73	mansard
65 Sacramento	1877-86	Queen Anne

TRAYMORE STREET

1-23 Traymore (Fig. 218)	1899-1900	Queen Anne development; architect-builder, R.C. Grovestein

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